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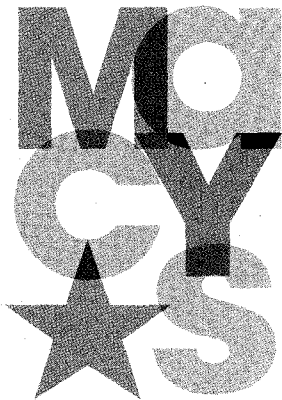
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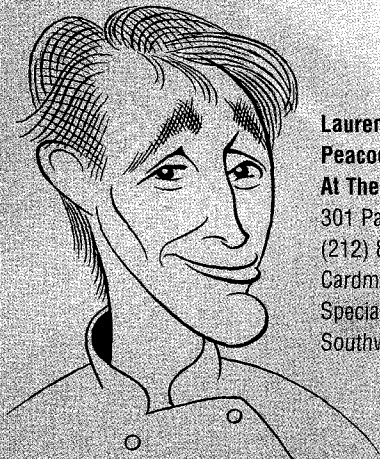
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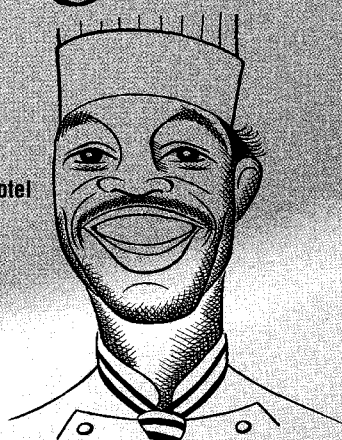
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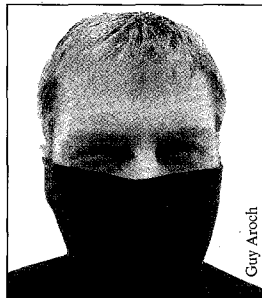
Whatever business you have before the bar—buying a building, selling a movie, or taking over a company—we've got the legal representative for you. Our highly selective list culls out more than 100 of New York's most effective attorneys, as judged by a jury of their peers. Not every peer's comment is complimentary ("His methods are despicable. . . I despise the human being"), but we did manage to pry from New York's most competitive professionals some grudging praise of both old warhorses and new Young Turks.



Frank W. O'Connell

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By Denis Leary



Guy Anesh

If your plans for March 17 include a civilized, discreet commemoration of Joyce, Yeats, the new John Sayles movie, and other respectable things Celtic, then don't read this. The author, whose itinerary includes drinking prodigious amounts of alcohol and doing incredibly stupid things while wearing neon-green clothing, offers advice about picking up good

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Have you noticed? It started with Gotham Bar and Grill and Aureole, where chefs Alfred Portale and Charles Palmer both began constructing spires of delicacy. Since then, food all over town has become remarkably . . . vertical. Towers of venison, seafood Pisas: Tall is in and food is more fun. But as the would-be architects gain a rabble of imitators, one of the Founding Fathers fumes, "Any young cook with a squeeze bottle and a circle mold is capable of silly food."

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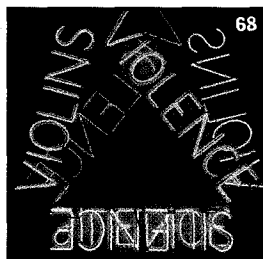
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MARCH 20, 1995—VOL. 28, NO. 12. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. POSTMASTER: Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, \$42. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749. Printed in the U.S.A.

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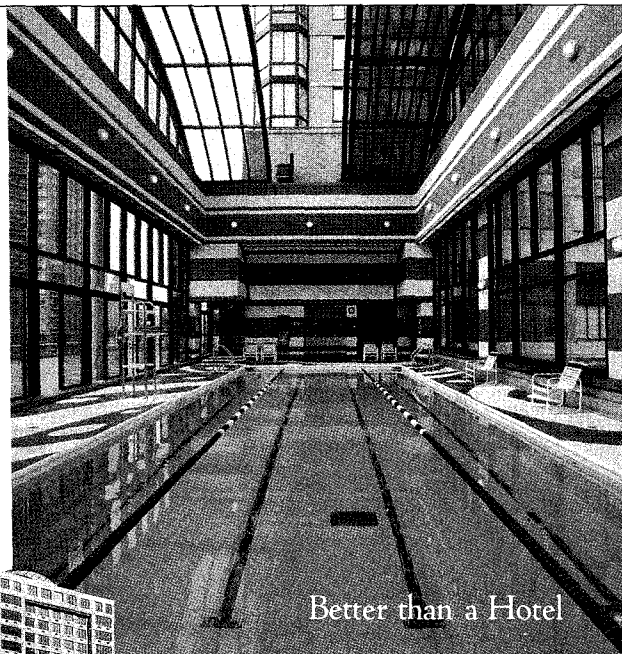
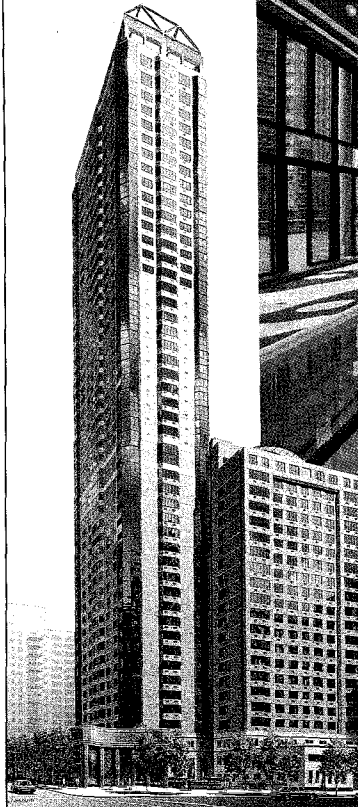
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LETTERS MARCH 20, 1995

On the Dole

ARE THEY THE PROBLEM?" JEANIE Russell Kasindorf asks in her article on welfare mothers ["Are They the Problem?," February 6]. Yes, they are the problem. And when they choose to have children in such an irresponsible manner, their kids take on burdens bordering on child abuse. It is the height of irresponsibility to have children when you cannot take care of them. There is but one solution: mandatory birth control for all welfare mothers.

Jerry Marshall
GLEN COVE, N.Y.

THE ANSWER TO THE QUESTION "ARE THEY the problem?" posed in Jeanie Russell Kasindorf's article seemed rather oblique, perhaps out of consideration for the people interviewed, who appear deserving of the aid they are receiving. What is very clear to those who know the facts and figures is that the welfare system in New York desperately needs restructuring to prevent the abuses of it that are rampant and cost the city millions. Most readers of *New York Magazine* have an image of people on welfare as ne'er-do-wells living in squalor. Your article went part of the way toward dispelling that image. Why not go all the way, with a piece that tells the real story of people who collect aid from AFDC, receive food stamps, live very comfortably in rent-subsidized apartments, and dress like fashion plates? Your readers support them with their tax dollars.

Molly McGrath
International English Language Institute
Hunter College, CUNY
MANHATTAN

AHHH . . . THE HUMAN FACE OF WELFARE. Whenever welfare is threatened, liberals trot out welfare mothers who are supposed to pass for normal. This supposedly demonstrates that they are not the big two-headed welfare queens we Neanderthals obsess over.

But I was happy to read their confirmation that women on welfare sometimes have children just to stay on welfare. Conservatives have said this for years, generally to outraged cries of racism. It is terrific when such good

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LETTERS

clients of the liberal state stick a well-deserved finger in the eye of their masters.

Austin Ruse
MANHATTAN

YOUR ARTICLE ON WELFARE-REFORM PROPOSALS from the point of view of women who are receiving, or who have been receiving, public benefits is most welcome. It is refreshing to read an article on this subject that provides an insight into the complex, difficult world of real and varied women.

Nechama Masliansky
National Center on Women and Family Law
MANHATTAN

ONE OF THE MANY IMPORTANT POINTS OF Jeanie Russell Kasindorf's "Are They the Problem?" that struck me was how limited the world of welfare mothers must be. It sounds as if the only bridge from the underclass to the larger world is each mother's social worker. This, obviously, is inadequate. These women (as do all of us) need someone they can confide in, who can hold their hands but also give them a push when necessary; someone who can act as a mentor or parent of sorts. If only there were some way we could pair up with our sisters and brothers and work together, we'd realize how similar we really are. Thanks to Kasindorf, her interviewees are making me look beyond my own comfortable life.

Jeanette A. Bottone
WELLESLEY, MASS.

Smart Thinking

SORRY THIS LETTER IS SO LONG IN THE COMING; my subscription takes weeks to reach me. You see, I am the smartest New Yorker ["The 100 Smartest New Yorkers," January 30], living for the past 15 years on St. John in the U.S. Virgin Islands. At sunset, when I sit on my sofa in Cruz Bay, windows open, wearing shorts and a T shirt, perched on a hill overlooking Pillsbury Sound and St. Thomas, listening to WQXR on cable radio, I know which lane the stalled car is in on the Manhattan Bridge. And I smile.

Constance Wallace
U.S. VIRGIN ISLANDS

Correction An article about Ryder trucks parked near the New York Stock Exchange ["Gotham: Déjà Van," March 13] was accompanied by the wrong photo. The correct photo appears at right.



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INTELLIGENCER

DEMOCRATS BATTLE AS THE PARTY BURNS

New York's Democrats have some profound problems on their hands, but that doesn't mean they can't find time for their usual internal bickering: Last week, after four months of bitter wrangling, they finally settled on a chairman—or two. According to party sources, the Democrat's top slot will be shared by two party stalwarts: **Judith Hope**, a Hamptons fund-raiser and Democratic vice-chairwoman, and **John Sullivan**, former mayor of Oswego and, best of all, a white male from upstate Pataki country. But while the decision is being touted as a happy compromise, some Democratic leaders—including powerful Assembly leader **Sheldon Silver**—are privately annoyed. Silver's favored pick

FARRAH FAWCETT SPRINGS A LEAK

What's up with **Farrah Fawcett**? On a recent New York jaunt to promote Disney's *Man of the House*, the onetime Angel seemed eager to shed her wings. First, she was spotted at the trendy TriBeCa eatery Bouley, engaging in very un-Disney-like behavior with "a short dark man" who bore scant resemblance to **Ryan O'Neal**, her live-in lover of the past twelve years. As the wine flowed, fellow diners report, Fawcett became increasingly unbalanced. "She was tripping all over herself. She was really loud and out of it." (Her publicist says Farrah was dining with her producer and his wife and she was not drinking at all.) The fun continued three days later when Fawcett appeared on *Live With Regis and Kathie Lee* looking a tad exhausted underneath a chandelier of peroxide curls. Despite Regis's strenuous efforts, staffers say, Farrah "basically tuned out" during her interview. "She was totally out of it," said one source, "real vague and unfocused." While Philbin gamely tried to rouse her from her reverie, Farrah remained blank-faced and mum, remarking on one of her films, "That's boring." Despite all this, Fawcett's manager insists she's just fine, and says that she and O'Neal remain a couple despite tabloid reports to the contrary. "They were together as of last week," says the rep. "And I thought she looked fine and charming on the show."

for the job was always Sullivan, but many liberals were pushing for Hope. Deter-

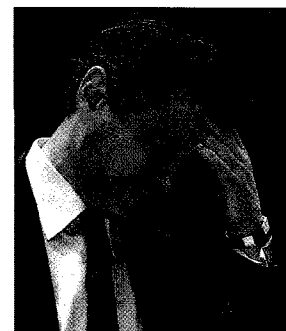
mined to avoid a public power struggle, Silver offered Hope a job as executive director of the state party, a well-paid position. But Hope wasn't willing to play along. Instead, the well-connected pol quickly enlisted key women's groups and influential party members to lobby Silver on her behalf. Her campaign effectively forced Silver to accept the compromise. "In the end, she may be sorry that she forced Silver into a corner," says one Democratic insider, "but for now she got exactly what she wanted." Sources say Hope views the post as a springboard for a future political run.

AT TIMES, GOOD HELP IS HARD TO FIND

The New York *Times* op-ed page may be the most influential in the country, but it seems the paper can't find anyone willing to edit it. Though the *Times* has spent close to six



Farrah Fawcett: Don't call her Angel in the morning



Democrat Sheldon Silver: He's gotta have Hope

months quietly searching for a new op-ed editor, none of the people it has approached have shown much enthusiasm for the job. According to sources on West 43rd Street, the *Times*'s shortlist for the position included *New Republic* editor **Andrew Sullivan**, *Newsweek* columnist **Jonathan Alter**, and veteran *Times* editor **Bernard Gwertzman**. In the diversity-driven era ushered in by **Arthur Sulzberger Jr.**, the openly gay Sullivan was an early favorite. As one *Times* insider wryly noted, "They started out looking for a woman or an African-Ameri-

BARBRA'S NESTING; ROONEY'S BESTING

BEACH-BLANKET BARBRA: Barbra Streisand has left her Malibu home and is now returning to her roots. Not exactly Brooklyn, but at least the Island—East Hampton. She and son **Jason Gould** have found a home conveniently near the summer habitats of Barbra's best buddy **Donna Karan** and Streisand's sometime date **Peter Jennings**. Mother and son have been searching for weeks and last week committed to a water's-edge house where they plan to rusticate this summer.

ANDY'S RIB: To publishing insiders, the funniest line in **Andy Rooney**'s latest book, *My War*, is the acknowledgment: "My thanks to **Peter Smith**, without whose help **Peter Osnos** could not have edited this book." Random House sources claim that Rooney was good-naturedly peeved by the passing interest Times Books publisher Osnos showed in his book, and wanted to reward Smith, his day-to-day editor, with a pat on the back. Why did Osnos run the barb? "He didn't have to," observes one source, "but he wanted to get Andy's next book."



Photographs: Top right, Antoine Verglas/Outline; center right, Frances M. Roberts; bottom left, Andy Berliner/Gamma-Liaison.

THE SECRETS OF FAYE RESNICK'S SUCCESS

Who is the real woman behind the best-selling apotheosis of trashiness *Nicole Brown Simpson: The Private Diary of a Life Interrupted*? A look into the secret past of former manicurist **Faye Resnick** shows she's always had remarkable luck and an uncanny ability to bounce back from adversity. After two brief marriages—one to **Fadi Halabi**, who is currently a fugitive on a 1983 warrant for narcotics possession—Faye tried for a third time in 1987 with **Paul Resnick**, a wealthy hotel refurbisher. Says Jackie Resnick, Paul's daughter, Faye "was the absolute worst of his [five] nightmare ex-wives. She put a great strain on our relationship." Life with Faye wasn't easy: In 1989, the police were called to the Resnicks' Beverly Hills home when she mysteriously shot at her TV with a handgun at 3 A.M. During that time, Faye wiggled her way into the lives of **Robert** and **Pearl Gibson**, a wealthy Los Angeles couple. The Gibsons, who declined to be interviewed for this story, had much in common with the Resnicks. Like Faye, Pearl was a chronic drug addict; she was a veteran of Betty Ford, among other treatment centers. They each had shaky marriages. When both couples broke up in 1991, it was not exactly a surprise. Faye took her 6-year-old daughter by Halabi, Francesca, and moved in with Pearl and her two young sons. They stayed for six months. "Faye was broke at the time," says an old friend, but she would not be for long. Her settlement with Paul netted her a payout of \$194,000. "Faye has always been able to get money," says the friend, admiringly. "She's masterful at it." Trouble followed her: One night in 1992 when Faye and Pearl were using Paul Resnick's



Nicole Simpson:
Convenient victim



Faye Resnick:
Marriage counselor

house while he was away on business, the Beverly Hills Police were called. Faye, Pearl claimed, had assaulted her. Weeks later, when Gibson would not shelter her anymore, Faye moved in with her chiropractor boyfriend **Christian Reichardt**. At the same time, she tried to reconcile with Resnick; he politely declined. When Reichardt threw her out after an argument over her increasing drug use in May 1994, Faye—repeating history—moved in with **Nicole Simpson**. For Resnick, the murder of Nicole Simpson was not merely shocking; it

was also inconvenient. Deprived of her best friend's largesse, Resnick was stuck. Ever resourceful and in need of cash, she knew exactly whom to call. Her salvation this time came in the form of Dove Books' **Michael Viner**, who paid her a \$60,000 advance for her latest best friend's secrets. Incidentally, Viner has another connection to the case: O. J. Simpson's defense lawyer **Robert Shapiro** is, of course, his longtime pal. Last fall, Shapiro invited Viner to a birthday party for his investigator Pat McKenna two weeks before Faye's book came out and stopped the trial cold.

can, but they thought maybe a homosexual would do just as well." Sources claim Sullivan was officially offered the job a few months ago. But when he expressed some reservations,

Times executives pointedly reminded him he wasn't the only name on their list. While publisher Sulzberger was wooing Sullivan, sources say, editorial-page editor **Howell Raines**—who retains control over op-ed content as well—was feverishly courting *Newsweek's* Alter. But Alter wasn't interested, either. More recently, *Times* insiders say, Bernard Gwertzman, the paper's former foreign editor, has also been touted for the job, but Gwertzman has told friends that he'd prefer to join the *Times's* new-media group. In any case, it might be too early to count Sullivan out. After three years as editor of *The New Republic*, sources say, he has become increasingly frustrated by continual staff defections and a growing consensus that his magazine has become less essential. Tired of the relentless infighting at the magazine, the 31-year-old Sullivan may be ready for a change.

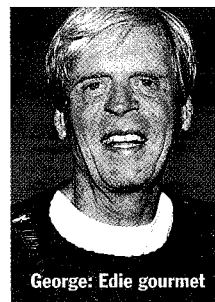
CHEMISTRY'S NOT RIGHT AT CHEMICAL

Chemical Bank is reassuring the investment community that it has sufficient financial controls in place to prevent a recurrence of its recent debacle in the foreign-currency markets, where a rogue trader at Chemical lost \$70 million in a single bad bet on the Mexican peso. Federal regulators are not taking the bank at its word, however. According to inside sources, the Federal Reserve Bank recently sent its

top auditors to scour Chemical's procedures and records. Though the auditors determined that the bank was "financially sound," sources say they have also discovered some serious problems. While the Federal Reserve declined to comment, a spokesman at Chemical confirmed that a team of Federal Reserve auditors was currently reviewing the corporation's operations, "as part of a regularly scheduled annual review." Asked about the more unusual audit of Chemical's foreign-currency operations, the spokesman said only that "the matter will be covered along with everything else."

EDIE'S 15 MINUTES NEVER TO BE FILMED

After a decade of vacillating interest from Hollywood, **George Plimpton** seems determined to turn his blockbuster bio of the late **Edie Sedgwick**—the waifish Warhol superstar who died of



George: Edie gourmet

a drug overdose at 28—into a film. Plimpton, who wrote the bio with *Grand Street* editor **Jean Stein**, has pitched the idea to producer **Mike Nichols**, who is said to be interested. And Plimpton has even thought of a

director—the young **Alek Keshishian**, who made *Madonna's* documentary *Truth or Dare*. But the one person whom Plimpton obviously hasn't consulted is Stein herself. "This is simply fantasy," Stein says. "Edie Sedgwick's story will never be made into a film." Stein's resistance may explain why—after substantial interest over the years from stars like Madonna—the 1982 book *Edie: An American Biography* has never made it to the silver screen. "I have a responsibility to Edie's family," Stein says, "and they simply do not want this film to be made."

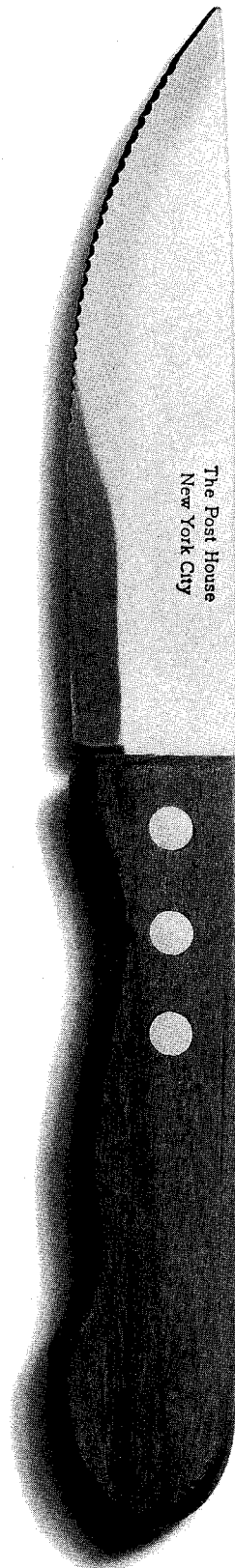


I say, bravo for sunglasses. They hide many sins.
Besides, all I need to see is my glass of Frangelico.



(Allora: Vincenzo and Gianna left the club and headed for an intimate little villa in Fregene. There, Gianna took off her glasses.)

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"The restaurant remains a haunt of dedicated carnivores and lobster-grapplers..." – *Gourmet Magazine*
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The Post House. 28 East 63rd Street between Park and Madison Avenues.
For reservations, call (212) 935-2888.

GOTHAM

bigge llet of vi age i the —A lls Cooke



THE FRONT PAGE Long, Slow Death Penalty

The real shame was that when Governor Pataki signed the death penalty into law last week, there was no execution to accompany the festivities. All the symbol choreography that attended the event—the governor signing “George”

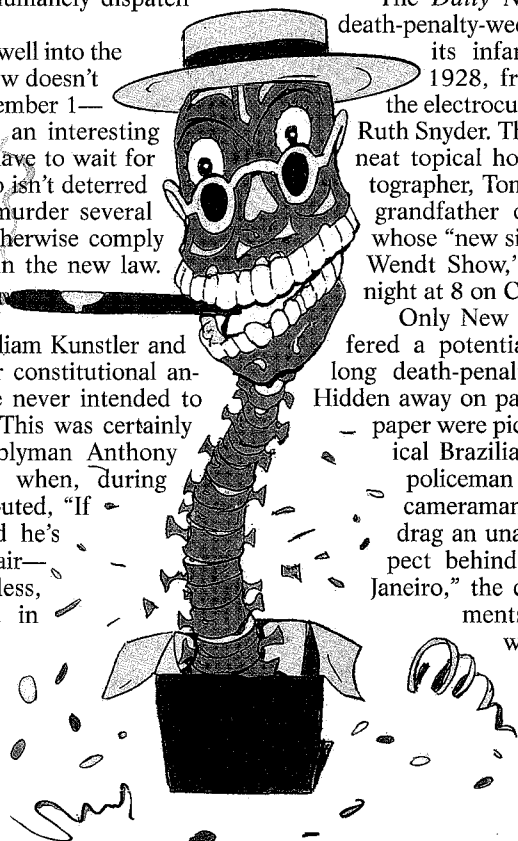
with the pen of one slain police officer, then signing “Pataki” with the pen of another, as the widows and children of seven murder victims looked on—failed to provide the true emotional release that would have occurred had Pataki signed the bill, intoned his one-small-step-for-man-style quotation (“That long road is now over. Justice will now be served”), then pushed an oversize bright-red spring-loaded plunger, sending the recommended dosage of death juice into the body of some no-longer-acceptable human being. After we waited eighteen years and went through all the trouble of voting out that nice fellow Mario Cuomo, it was rather a let-down not to be able to humanely dispatch someone right away.

It'll be a while, certainly well into the twenty-first century. The law doesn't even take effect until September 1—which ought to make for an interesting summer—and then we'll have to wait for that special individual who isn't deterred by the death penalty to murder several people or kill a cop or otherwise comply with the terms set forth in the new law. Then we'll have to tolerate a lot of legal grandstanding by, probably, William Kunstler and put up with various other constitutional annoyances that surely were never intended to protect Scum-Americans. This was certainly not what Queens assemblyman Anthony Seminerio had in mind when, during debate on the bill, he shouted, “If someone gets caught and he's guilty, then give him the chair—no big deal.” Nevertheless, Pataki seemed confident in predicting the state would manage to kill at least one person in less than ten years.

In the meantime, we can dream, as the *Post* did in its page-5 photo fantasy, a sort of Rotisserie League capital-punishment home game—COULD THESE KILLERS HAVE BEEN EXECUTED? The paper lamented that “some of New York's most notorious murderers”—including the seemingly rehabilitated Jean Harris—could not have been put to death under the current statute, but provided vicarious thrills by retro-condemning “Son of Sam” killer David Berkowitz, LIRR gunman Colin Ferguson, and adopted-daughter-beater Joel Steinberg. (The *Post* apparently did not agree with Steinberg's non-capital-manslaughter conviction.)

The *Daily News* had the best death-penalty-week tie-in: reprinting its infamous January 13, 1928, front-page photo of the electrocution of hubby-killer Ruth Snyder. The *News* even had a neat topical hook, since the photographer, Tom Howard, was the grandfather of George Wendt, whose “new sitcom,” *The George Wendt Show*, debuts tomorrow night at 8 on CBS.

Only New York *Newsday* offered a potential solution to our long death-penalty vigil, however. Hidden away on page 14 of Monday's paper were pictures of a now typical Brazilian street scene. “A policeman tries to wave off a cameraman as fellow officers drag an unarmed robbery suspect behind a van in Rio de Janeiro,” the caption read. “Moments later the suspect was shot dead in front of a small crowd.” Now, that's justice, served hot.



RUDY'S CHOICE “Every new mayoral administration, there are constant [personnel] changes in the first year,” a spokesman for the Department of General Services told *New York* when asked why a directory of all city employees under Giuliani was being published three months later than usual.



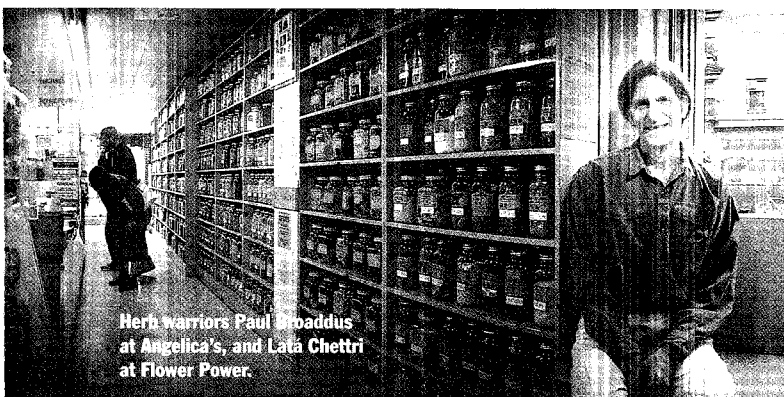
HOWDY, HANK From a poll of 236 New Yorkers, conducted by Hunt Kennedy Inc., asking which male or female

celebrities they would want living in their building: Barbara Walters, 26 percent; Henry Kissinger, 25 percent; John F. Kennedy Jr., 18 percent; Lauren Hutton, 14 percent; Woody Allen or Madonna, 5 percent.

POKEY HOOKY The number of city-jail guards calling in sick has gotten so high the Department of Correction formed a specialized “absence-control unit” to visit supposedly sick workers at home. In the first two months of the program, 31 officers who called in sick but weren't at home were suspended for 30 days without pay.

BONES OF CONTENTION “[The studio] shall continue to provide car service to and from offices and studios, remote production locations, veterinary offices, kennels, publicity events, any appearances at which Jack's presence is requested.”—from a contract-negotiation memo between Fox TV's *FX* Manhattan studio and Jack, the mixed-breed co-host of the half-hour *Pet Department*.





Herb warriors Paul Broaddus at Angelica's, and Latá Chettri at Flower Power.



WAR OF THE ROSE HIPS

LAST MONDAY ON EAST 9TH STREET, CHINA Topel and his wife, Latá Chettri, noticed that parked in front of their herb shop, Flower Power, was an enormous moving van with an awkward, six-foot-tall structure perched on top of it. "I'm going, 'Jesus, what the hell is this?'" Topel says. "It looked like a duck blind." The driver claimed not to know there was anything on top of his truck, so Topel called the cops. The police climbed on top of the truck and discovered a man inside the blind wearing a ski mask. "I can't come out; I'm an artist," the man protested in muffled tones, but the cops, laughing, flushed him out. As onlookers gawked, the police unmasked the man, revealing Paul Broaddus, owner of Angelica's Herbs and Spices, across the street.

"He was taking down all the prices on the herbs in our store," Topel charges.

"Yes, I was on top of the truck, but what I was doing, I won't say," Broaddus responds.

This was only the latest skirmish in a vicious herbal war that has harshed mellows across the East Village. "I'm involved in a war not of my own choosing," Broaddus says aggrievedly. "I feel I'm being attacked by a force of evil, by a demon."

Broaddus's bogeyman, the cozy, wildflower-strewn Flower Power Herbs and Roots, Inc., opened last March on First Street, near Avenue A, and in December moved eight blocks north to the storefront kitty-corner from Angelica's. Flower Power's bright-yellow twelve-foot banner, which screams HERBS, is distinctly visible through the windows of Broaddus's stark shop, in front of which Broaddus paces back and forth, pausing occasionally to glare malevolently across the street. "The person who started it worked one and a half years for me. She and her husband have now gone into competition against this store. Their actions have been extremely aggressive." He pauses and adds, in a persecuted tone, "And now we find that *witchcraft* has been practiced against us."

Thin and pallid, with tobacco-colored hair mixed with gray, dressed in grays and tans, Broaddus looks like the human embodiment of the herbs, twigs, and barks he has sold in this stretch of the East Village since 1982. Charging through the front door of his shop, he stands on the sidewalk outside and extends a bony finger upward. Visible in the window directly above the entrance to his store is a three-foot silhouette of the Grim Reaper. "That's the Reaper, that's Death," Broaddus says ominously. "They put this up last June. And at night, when our gates are locked, people have been seen dressed in black with their hands folded together, standing against the gates making incantations." He pauses. "We're not claiming that Flower Power is doing the witchcraft."

Across First Avenue, his competitors Chettri and Topel laugh, then grow angry. "Look at him. He's like the *epitome* of disease," Chettri says. "How can anyone walk in there and think they're going to get *better*?" But Chettri, a fetching redhead with gold-glitter-painted nails, is still able to recall a more pleasant time, when she and Broaddus were friends. She says that when she first opened her shop, eight blocks away from Angelica's, "I wrote Paul a really sweet letter. It said, 'I'm just a sapling, and you're a big tree, and there's plenty of room.' And then he came to my shop, and he told me I had evil karma and I should have opened in another city." Broaddus believes Chettri and Topel have been calling him, using phony voices, to get advice, and he claims that he taught Chettri everything

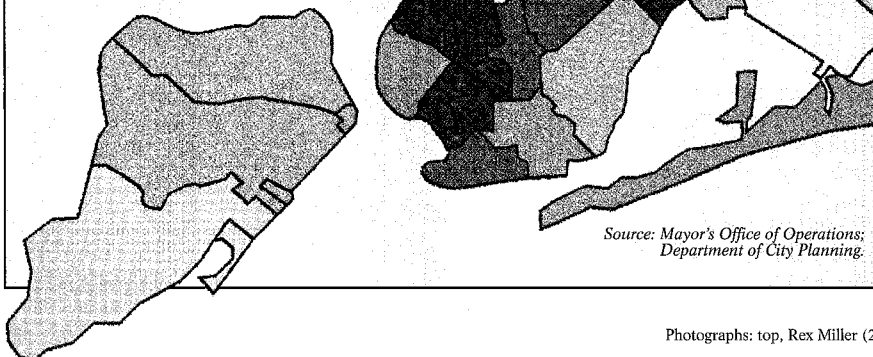
M A P

City Sidewalks, Icky Sidewalks

Twice a month, city inspectors go out to each of the 59 sanitation districts and cast their eyes in the gutter. "Litter," says Tony Longo, director of the mayor's Scorecard program. "It's got to be man-made, movable stuff and bulk items up to but not including an abandoned vehicle." The raters then pronounce the streets acceptably clean or, as this map shows, often not.

LEGEND

- Fewer than 50% of street blocks acceptably clean
- 50%-59% acceptably clean
- 60%-69% acceptably clean
- 70%-79% acceptably clean
- 80%-89% acceptably clean
- 90%-100% acceptably clean



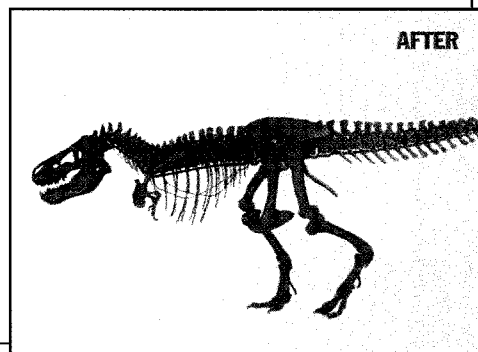
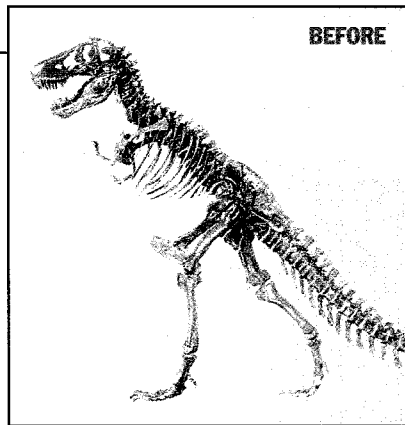
Source: Mayor's Office of Operations; Department of City Planning.

Makeoverasaurus

"UNTIL WE CAN BUILD A TIME MACHINE AND GO BACK AND ACTUALLY SEE THE dinosaurs, this is as close as we can get," says Lowell Dingus, project director at the American Museum of Natural History, surveying his freshly rearranged *Tyrannosaurus rex*. The full-skeletal makeover, the first in the creature's 80-year stay at the museum, involves the "same bones, same structure," but a *much* different attitude.

The old *T. rex* was "more Godzilla, more science fiction," says Dingus. The terrifying lizard's upright stature, while appropriate for stomping around menacingly in virtually every movie made before *Jurassic Park*, was not in keeping with recent paleontological findings. "Some experts believe the *Tyrannosaurus* could stand up straight to survey the scene, but others say this is not possible because of the way the backbone is formed."

The new *T. rex* is more like its closest living relative, the bird. "Think of the way a roadrunner or a secretary bird runs: head down, tail out at the back as a counterbalance," Dingus explains. "Based on the fact that we don't see tail prints and given the evolutionary relationship with birds, our guess is that this is more accurate." He adds, "We can't say what color they might have been—that is all artistic license." LUCY HAWKING



she knows about the herb business. Chettri denies both charges. "I set up his store," she says. "It was totally dysfunctional when I got there. . . . What I learned from him is how *not* to run an herb business."

Last May, Chettri and Topel woke to find that every one of the hundreds of posters they had pasted up in the East Village advertising their original shop had been painted over. "Yes, I went out with a can of paint and painted over every single one of them," Broaddus shouts proudly, alleging the posters were specifically targeted at his customers. "When they put them up again, I tore them down," he says, adding, "I'd like to point out that it's illegal to deface public property with posters."

Last fall, Flower Power hired a man to wear a sandwich board and walk around the neighborhood distributing flyers. A few weeks ago, Flower Power's sandwich man—whom Broaddus calls "a Bowery derelict"—changed his route. "He's probably afraid he'll be beaten up—by me, probably," Broaddus says with satisfaction. "I haven't threatened him, but I spoke to him, with a witness. I said, 'I don't want you handing out flyers in front of my store. I don't want to see you again.' He took that as a threat."

Broaddus clearly believes Flower Power moved across the street simply to destroy him. "Latá told a friend of mine, 'I'm moving right into Paul's apartment,'" he says. "If she could have set up right inside my store, she would have." Chettri says she took the location only because "we were very strapped for

cash and this place just opened up. It was destiny." But her husband concedes, "When Paul started tearing down the posters, and other things started up, I was like, 'Hey, I'm gonna move right here across the street from you.' Maybe we could fire cannons back and forth."

Last Tuesday, after the duck-blind incident, Topel took steps to get a protection order against Broaddus. Flower Power also prepared a press release—headlined *HERB WARS*—that portrays Broaddus as a crazed New Age terrorist. "The thing that upsets me most," Topel says, "is that it seems to make a bad name for herbs."

Chettri is more magnanimous.

"Paul could use his time better by taking a hot bath with essential oil of lavender," she says serenely. "Paul should, like, chill." LIESL SCHILLINGER

C i t y COMMUNITY SPIRIT

"AW, LET HIM JUMP," SAID ONE YOUNG man, pushing through the police barricades while, 22 stories above, a tiny speck was just visible against the blue sky on the edge of the building. "What's his life worth anyway?"

Late on the afternoon of March 3, a 31-year-old man stood atop 257 Park Avenue South in Gramercy Park, wavering. His audience, unaware that the man was deaf, shouted out suggestions. "Jump, man, just jump," one contingent yelled each time he turned to survey the vertical drop to the pavement. "Don't do it, don't go," others yelled. Bike messengers, delayed

by the cordoned-off streets, placed bets.

The line: 3 to 1 he jumps.

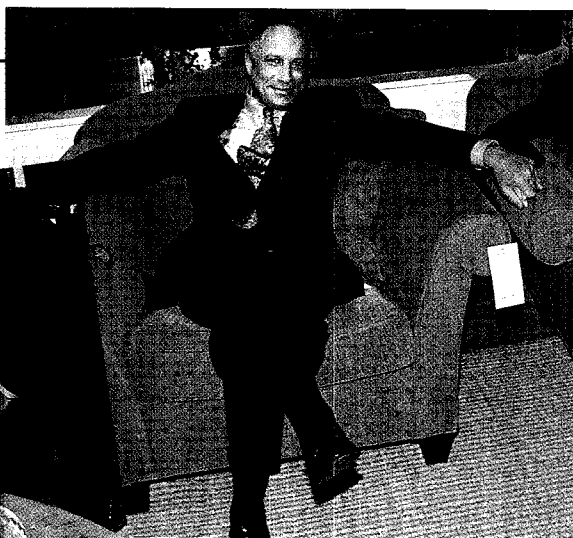
"I've seen more of these than you have," fumed one testy middle-aged man at a police officer who refused to let him cross the road. "I'm a psychiatrist." A querulous old lady said in a tiny annoyed voice, "Can't I just go down there? I don't want to have to go round the block."

The oncoming evening and the chill threatened to spoil the show. Police also took away some of the dramatic possibilities by inflating giant air bags outside a clothing shop called Hit or Miss. After waiting nearly two hours with no fatalities, the crowd turned sour. "Damn, I hope he jumps soon—it's getting cold and I want to go home," said one man, snugly wrapped in a tartan jacket. "He won't go now; it's dark and no one would see," said his friend.

"The best thing about it," said one spectator, "is the way the people have come together." LUCY HAWKING

P o l i c e ODD COP JOBS

LAST WEEK, POLICE COMMISSIONER William Bratton finally fired Bronx officer Carol Shaya for posing for *Playboy*; and next month, he may have to bounce Queens patrolman Eddie Mallia for appearing in *Playgirl*. But not all cops disgrace the NYPD uniform moonlighting in the entertainment business. Bill Clark, a nineteen-year Queens homicide-squad veteran, consults for *NYPD Blue*, providing plotlines for almost every episode.



Sainted Patrons

By Alex Williams

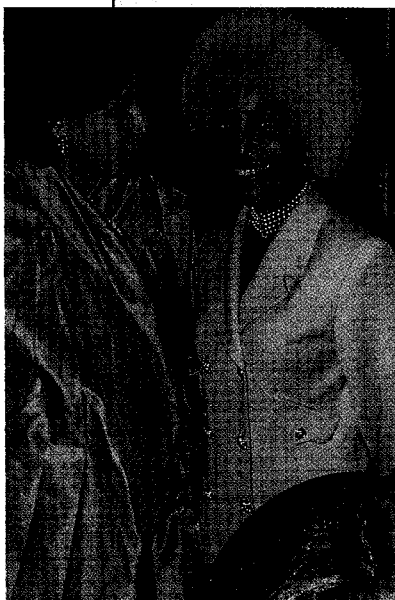
Photographs by Patrick McMullan

'SHUT DOWN TELEVISION, THE CINEMAS, THE Metropolitan Opera," agitated Ismail Merchant, wrapped in wool and righteousness. Courteously afire at Lincoln Center following this year's Montblanc de la Culture Awards, he was calling for a Newt-tweaking Night Without Art. "Like Gandhi," he said.

The Montblanc gala is for art patrons, not artists. But this year's award traded warm fuzziness for political urgency, going to Jane Alexander of the ENEA (Embattled National Endowment for the Arts). Over champagne flutes, it was a Summit of the Tastefully Sensitive, starring Maya Angelou, Tom Hoving, Robert Wilson, and even Lynn Whitfield in a virtual-Jackie pink suit. Celeste Holm tossed off "*Of course* Christ in urine is not art," then gushed, "but did you hear Ismail's idea?" Alexander herself could only remind (and remind) that the NEA attracts eleven matching dollars for every dollar it gives.

"They get it in their minds that every penny goes to opera openings or Satanism," says Hoving, the former Metropolitan Museum director, dryly. "I've e-mailed Newt several times. I've yet to get a response."

From the top left: At the Crate & Barrel opening party benefiting the Central Park Conservancy, Leonard Stern checks the values, then lounges with wife Allison; designer D. D. Ryan and Ad Hoc's Julia McFarlane talk with Judy Auchincloss. Far left: At the Walter Reade, Montblanc winner Jane Alexander is in the pinkish with actress Lynn Whitfield, while Lauren Hutton turns the tables.



At Harry's at Hanover Square, Dick Cavett and Barings's Susan Wallace chat about emerging markets, while *Playboy's* Miss April, Danelle Folta, exchanges autographs with *Bombardiers* author Po Bronson.

Internal Affairs detective Kim Royster sings jazz around town and last fall sang the national anthem at the White House for the signing of the crime bill. ("I was so excited," she says, "I had a nosebleed.") And a quasi-random survey around the city reveals that most of New York's police force seem to have a little something—not exceeding the department's twenty-hour-a-week limit—going on the side.

PETE PIZZA, 10TH PRECINCT, CHELSEA: "I sell coffee from a cart to help out. No big thing."

JOHN BERLINGIERI, METRO-NORTH POLICE, GRAND CENTRAL TERMINAL: "I investigate accidents for trucking companies and help monitor commercial driver's licenses."

EMILIO VELEZ, RECENTLY RETIRED TRANSIT DETECTIVE, DISTRICT 12, MORRIS PARK: "I started doing magic because I was bored. Now I have my own show—*Magic by Emilio*. . . . Everybody loves the rabbit. 'Take the rabbit out! Take the rabbit out!'"

MARCUS CHARLES, OPERATIONS OFFICER, OFFICE OF THE CHIEF OF DETECTIVES, MANHATTAN: "I wear four hats, I guess you could say. I'm a cop, a tennis pro, I'm in the service, and I'm a model. . . . People say they see me all the time. I was the guy with the salt-and-pepper beard in Just for Men's beard ads in the magazines. . . . It all helps me downsize the stress in my career."

JOHN MEDINA, 9TH PRECINCT, LOWER EAST SIDE: "I'm trying to get my SAG actor's card." DAVID HOCHMAN

Art ANOTHER TRIUMPH FOR THE FREE ART MARKET

"I FEEL VERY . . . UNCOMFORTABLE ABOUT this, in a way," says Merry Alpern, the photographer whose NEA grant for a voyeuristic series, shot through the window of a sex club on Wall Street, was rescinded by the National Council on the Arts last summer. "I don't feel too good about talking about how well the prints are doing," she continues haltingly.

State Senator Roy M. Goodman feels equally uncomfortable, apparently. So do Hugh Hardy, the prominent Manhattan architect, and Marta Istomin, the president of the Manhattan School of Music. They all cast their votes against Alpern's "Window Series" last summer and declined to comment on the fact that while the NEA is operating in desperation mode (see



#20, from the "Window Series," 1994.

opposite page), Alpern, abandoned to the private sector, is raking it in.

But Bonni Benrubi, Alpern's dealer, fairly gushes with excitement about the brisk sale of the sex-club prints, even though a show of Alpern's work won't be mounted until next fall: "It'll be 5 one week and 30 the next," she says. "The most popular is the one of the woman leaning out of the window getting screwed from behind. Twenty-five out of an edition of 30 have been sold of that one."

With a total of 220 prints sold since last September, at \$500 to \$2,500 each, Alpern has more than cleared the \$20,000 grant that she was denied. Still, says SoHo gallery owner Ronald Feldman, who also sat on the Council on the Arts and voted in Alpern's support, "it only partially compensates her for being turned down. My feeling is she's an excellent artist, but the subject matter isn't for everyone's living room."

Aided by WALL STREET PEEP HOLE, a *Village Voice* cover story written by art critic Richard Woodward last

December (Woodward purchased four photographs for himself), Alpern seems to be enjoying the same bounce experienced by fellow NEA-provocateurs Andres Serrano and Robert Mapplethorpe before her. "The ones who don't get the grants may be better off than the ones who do," Feldman says. "I'll put it another way. Can you name

an artist who *did* get a grant?"

RUTH G. DAVIS

Culture

CAT WOMAN VS. CAT LADY: SUPERDREAM MATCHUP

TIME: The present.

PLACE: The International Cat Show.

CHARACTERS: CAT WOMAN Pam Mitchell, a Princeton, N.J.-area breeder of the Russian Blue; and CAT LADY Patty Adjamine, the founder of New Yorkers for Companion Animals, the somewhat nutty animal-rescue organization.

CAT LADY: Do you love all cats?

CAT WOMAN: Yes. Why?

CAT LADY: Do you breed cats?

CAT WOMAN: I'm breeding the Russians because the breed has almost disappeared.

CAT LADY: How can you reconcile what you do to the millions of cats that are living on the fringe as strays?

CAT WOMAN: You're getting the wrong person. I'm very much in favor of the moratorium on breeding imposed by the Humane Society. I have not bred for a year and a half.

CAT LADY: But the problem is, everybody's saying, "It's not my problem. It's the veterinarian or the pet store." How can we say that one animal is better than another?

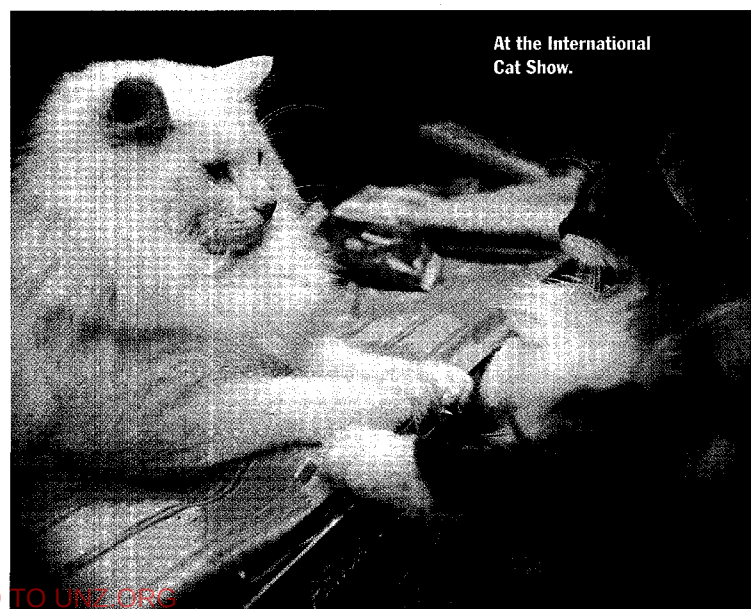
CAT WOMAN: You're trying to breed out certain things. You're trying to breed out genetic defects.

CAT LADY: Hitler had that idea about people.

As a crowd forms around the women, a neighboring breeder runs for help. Within minutes, Dean Mastrangelo, the show-hall director for International Cat Shows, appears with a walkie-talkie and addresses Cat Lady. "I'm with Cat Show management," Mastrangelo says. "I got a report that you were verbally abusing one of our exhibitors."

Cat Lady is escorted from the building, for the moment defeated.

JOANNE FURIO



At the International Cat Show.

No Money for Nothing

Clinton's plan was to push the poor from welfare to work. The GOP alternative is to push them over a cliff. A plausible doomsday scenario.

THE TERM "WELFARE REFORM" IS used rather loosely these days. House Republicans have applied it indiscriminately to all the contradictory tinkering with anti-poverty programs they have proposed since the election. First there was the "personal responsibility" clause of the Contract With America, which would have required people on welfare to work and turned the food-stamp program into a grant that each state would administer as it saw fit. Then, when it became apparent that such a plan would actually cost more money, the Republicans decided to "block-grant" Aid to Families With Dependent Children along with food stamps, ending AFDC's status as an entitlement. But that position, too, was only temporary, thanks to Pat Roberts of Kansas, chairman of the House Agriculture Committee, who believes in the benefits of the food-stamp program—for agribusiness. So food stamps will remain an entitlement (for now), but not AFDC, and never mind work requirements.

Still with me? The howls from knee-jerk welfare advocates like Marian Wright Edelman could lead one to assume that Newt must be doing something right. But just this once, the liberal hysteria is justified, even understated. The current version of the Republican plan would certainly reduce welfare dependency—much in the way that amputation cures athlete's foot. The social safety net, which was never removed under Reagan, would finally be shredded for real. "I don't even know how to describe how turbulent this would be," says Daniel Patrick Moynihan, who is aghast at the House Republican plan. "If you take away the entitlement nature of the provision for children, you invite something like social disaster."

The bill, which passed the Ways and Means Committee last week, faces a formidable obstacle in Moynihan, Bob Packwood, and the rest of the sensible Senate Finance Committee, which is now holding hearings. And if anything resembling the House plan does pass, there's a good

chance Clinton will veto it—though he stopped short of promising to do so in an Oval Office interview with columnists (myself included) last week. But as a mental exercise, consider what would happen if the main tenets of the Republican plan became law, which is entirely possible.

States would be allowed near-total freedom to spend the shrinking federal con-

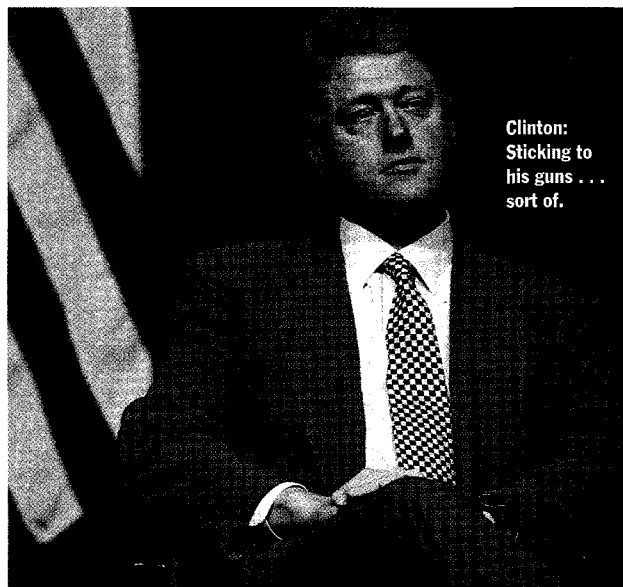
funding community service or subsidizing private-sector jobs. Offering those jobs as an alternative to welfare—the basis of Clinton's 1994 proposal—would cost an extra \$6,000 per recipient per year. By contrast, the Republican plan would freeze the federal grant at the current level for five years. (The only way a state can get a slight increase is, under one wacky provision, by

demonstrating an annual reduction in the number of out-of-wedlock births and abortions.) There would be no additional money for the newly impoverished in a recession. And, as Moynihan points out, even the reduced block grant would be subject to constant attack from lawmakers who want to spend the money on, say, a capital-gains-tax cut. "If you put the programs into a block grant, it is the most inviting target you could find," he says.

This shrinkage leaves the average well-intentioned governor in a terrible predicament. He can draw eligibility rules so as to exclude people, which means putting some onto the street. Or he can raise taxes, which means putting himself onto the street.

Or—the only real option—he can lower everyone's benefits. This will be an especially attractive option, as Paul Peterson, a professor of government at Harvard, points out, because with the federal payment fixed, "all additional welfare costs will be borne solely by the state. And all savings from cutting welfare accrue solely to the state." In other words, if you cut welfare under the existing system, at least half of what you save goes back to the Feds. Under the Republican plan, states would keep whatever they cut.

The other factor is interstate competition. If a governor cuts benefits, he creates an incentive for the destitute to move out. This is already happening. Mississippi and Louisiana, where family grants are sometimes under \$200 a month, have shrinking caseloads. Northern states like New York, with grants three and four times higher, have growing ones. Under the Republican plan, the disparities would be greatly magnified. As food stamps and Medicaid benefits, which are now set na-



Clinton:
Sticking to
his guns . . .
sort of.

tribution as they chose, with two restrictions: There would be no benefits for mothers under 18, period (that's approximately 21,000 families in New York State), and states could not pay benefits to anyone after a cumulative total of five years. Had the Republican plan passed five years ago, fully half of the 9 million children living on AFDC nationwide would no longer qualify. The law does require that (a totally unrealistic) 50 percent of a state's welfare caseload be moved to "work activities" by 2003. "Work," however, is defined tautologically as the state of not being on the welfare rolls. Thus, to *Nineteen Eighty-four's* catalogue of Newspeak we can now add the wonderful Orwell-Gingrichism: *Unemployment is work*.

Republicans dislike real work requirements; they cost more, not less, than current arrangements. That's because many of the poor are unemployable, and there are few jobs in underclass neighborhoods in any case. Putting the poor to work means

tionally, diminish, the differences in AFDC payments will become all the more significant. The competition among states that logically follows is what Peterson calls "a race to the bottom."

This is a game New York can't win. The state has a huge, vulnerable welfare caseload—1.8 million people—and, uniquely, gives welfare constitutional protection. Our political culture is far more protective of the poor. Alabama may vote to end welfare completely, exporting its worst-off, but New York never will. The city would be in especially dire straits, because it is required by Albany to pay a share of Medicaid costs, something no other city does. "Any welfare-reform plan that just passes the buck is going to pass an awful lot of bucks to New York," warns Bruce Reed, a White House domestic-policy adviser.

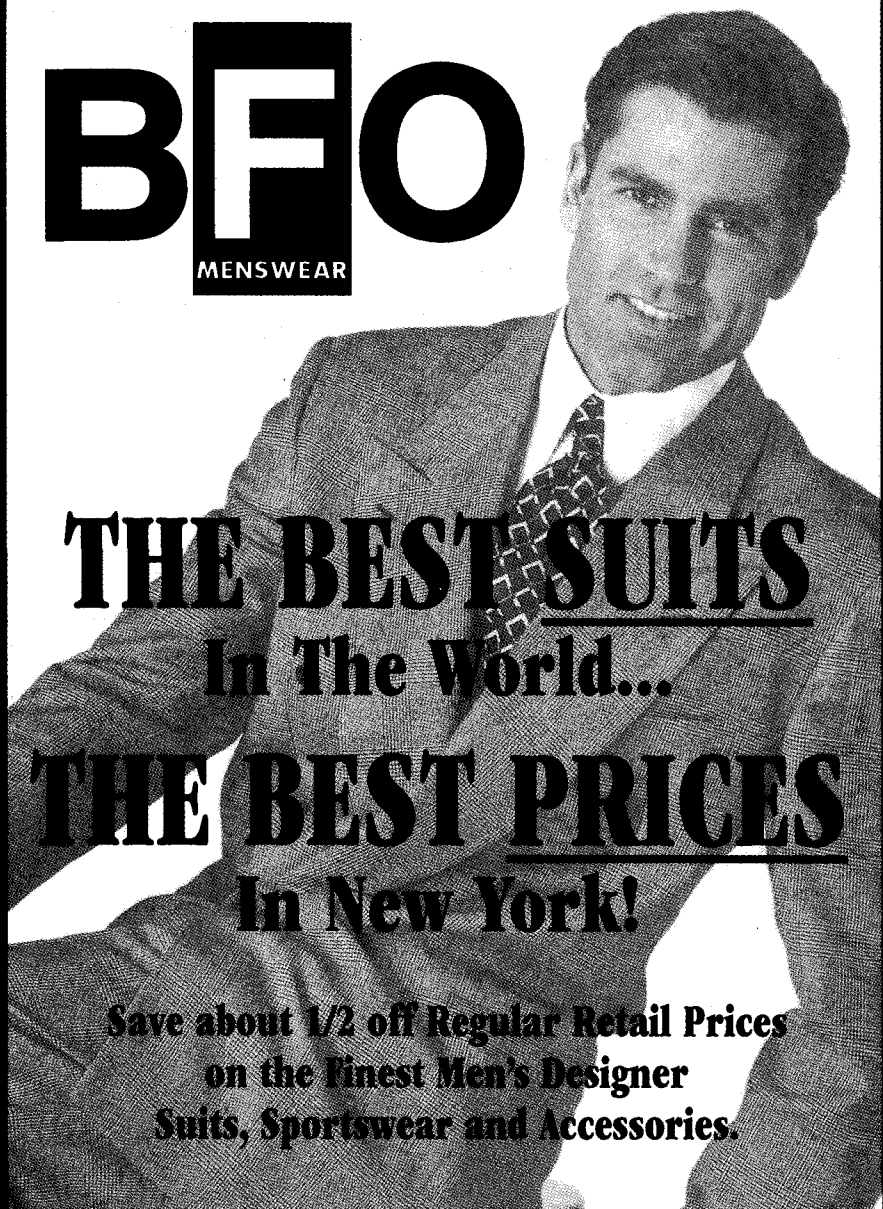
It all makes Clinton's 1994 plan, which had no chance after the death of health care, look better and better. That proposal would have offered—and funded—jobs as a compulsory alternative to welfare. "I'm still for it," Clinton told us in the interview. "If I could pass it, I'd pass the bill I sent up there last year." Now he's in a quandary. Should he denounce the Republicans or try to work with them? Should he argue for his own politically futile alternative or try—as with the Mexican bailout—to do what he can without Congress?

True to form, Clinton's answer is all of the above. He points out flaws in the House Republican bill, which he calls "budget cutting . . . wrapped in the cloak of welfare reform." He finally said, in the interview, that he opposes ending welfare's entitlement status. But he also praised Republicans for moving in the right direction. Meanwhile, he has given the go-ahead to Republican governor George Voinovich of Ohio, who wants to pass AFDC and food-stamp benefits on to employers as a temporary subsidy to encourage them to hire people on welfare. "I think it might work," Clinton said, "because of the moment in time, because people will see it as a part of a great effort to change the texture of American society." What really recommends this plan to Clinton, however, is that it offers a possibility of instituting a welfare-to-work plan without spending money. Sure, the Ohio plan is worth trying. But there's little evidence that employers will hire people with no work histories even *with* a subsidy, or that they'll keep them employed after the incentive expires.

In truth, the president is whistling in the dark. Real welfare reform—the most urgent social priority the country faces—is kaput. Clinton should recognize that until the congressional mood changes, the miserable status quo may actually be better than any of the alternatives. Benign neglect is now about the best we can expect. ■

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Sub Text

Can subway ads really go from the ridiculous to the sublime? Say so long to hemorrhoid ads and hello to Albert Watson and the new tunnel vision.

IF YOU'RE GOING TO DO SOMETHING FOR CARS, YOU COME at it in a different way," explains Albert Watson, buzzing in the slightly spacey, hyperactive manner of the sleep-deprived. "You do something conceptual, even something that's inherently wrong—for a car."

Watson, the fashion-photography auteur, is musing deep in the core of his gigantic, four-story house-cum-studio on Washington Street. Bespectacled, with a cropped gray beard, the 52-year-old Scot looks photo-flawless in his navy-and-gold wool vest, which he cut from a seven-

"You make the images more complex," suggests Watson, his rapid patter outpacing his musical Edinburgh lilt. "Remember that people are trapped in there—10 minutes, maybe 30, even 45. You can watch *half a movie* in 45 minutes. My feeling was to provide some sense of entertainment."

"You could do a series of seascapes. That would work well underground. I mean, I'd love to do a series of landscapes. In a gallery situation, you show people the planet. But [on the subway] you do it for Buick. You're saying, 'Drive your Buick to these places.'

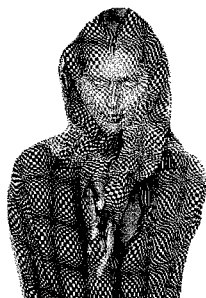
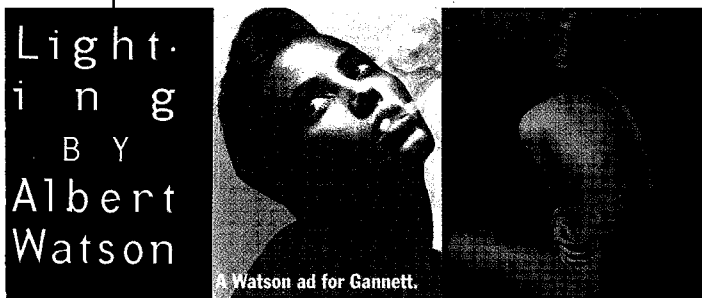
It's a much less aggressive way of going about things."

Some, of course, would say it is *more* aggressive. There is something *fin de siècle* sinister about the Orwellian saturation, the depth of penetration, that plants *buy* impulses for basketball

shoes and deodorants into the darkest corners of a captive audience's collective mind.

Nevertheless, Gannett Outdoor, the billboard king, brought in Watson to probe the aesthetic frontiers of this wholly new form of brand imaging. Brand-train campaigns might eventually include narrative. They might even include total vinyl wraps enveloping the outside of cars (like the cover-all "bumper stickers" used on city buses). Now, *that's* Christo.

Watson created two initial campaigns. For Gannett, there is the very *Vogue* "makeover" series starring Anja Kneller, Jaime Rishar, and other models (THERE'S A MOVEMENT UNDERGROUND/MAKEOVER BY GANNETT OUTDOOR). For Watson him-



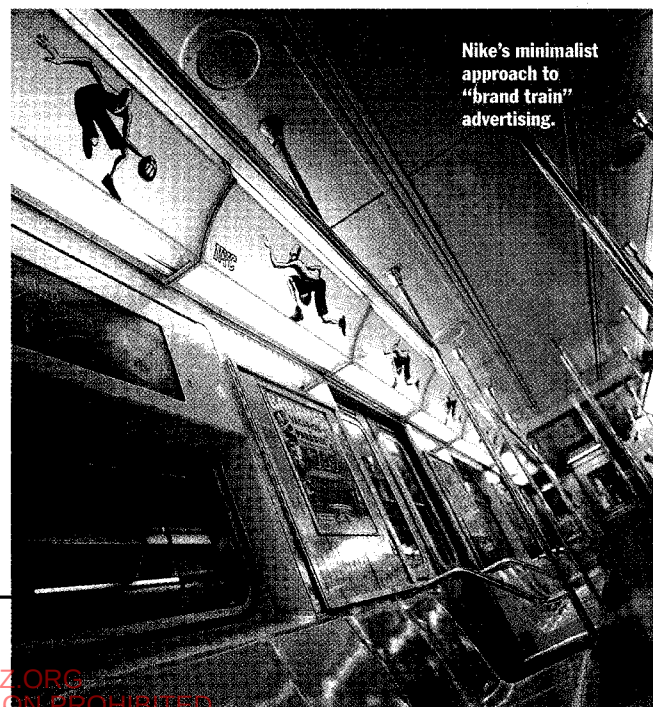
teenth-century French cavalry uniform. But he's recovering from an L.A. red-eye and a Val Kilmer *Batman* shoot, and he's talking more than listening, talking art and subways. Or *artiness*, anyway.

"That's exactly what it is," he concludes. "An aesthetic opportunity. It's just another way of seeing."

Watson has produced three prototypical campaigns for Gannett Outdoor's ambitious plan to convert the entire 5,780-car New York subway system to "brand train" status, a subtly jarring policy that starts April 1. (Gannett acquired all subway advertising in 1988.) Single advertisers—major *national* advertisers, not the M.D. Tusch variety—will lease either all of the ad space on a subway car or, more frequently, all of it on one side of a car, and decorate it as their imaginations and large budgets see fit.

Starting April 1, 80 percent of the system will change over to brand-train cars, with 20 percent remaining open for the old "classifieds" until the end of the year. After that, the classifieds will disappear from the trains completely. "Subway ads previously ranged from \$2 to \$4 per card and, quite frankly, were being driven lower because the more the cars were taking on a classified-advertising look, the fewer premium, national—even regular retail—advertisers wanted to advertise there," says Gannett's market-development specialist, Doug Watts.

With Nike, Levi Strauss, and other major advertisers all buying space, the system is virtually sold out. Gannett, in addition, will cover all ads in Lexan plastic to prevent the vandalism and theft that now forces advertisers to print, say, 12,000 cards for a 6,000-card run, the working assumption being that every ad will be wrecked and require replacement. The concept is subway-car-as-art-gallery—with the "art," of course, intended to move merchandise. Wrapping the gritty and the familiar with the monolithic and the glamorous, the whole thing is vaguely Christo.



RUSSIAN

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STOLICHNAYA



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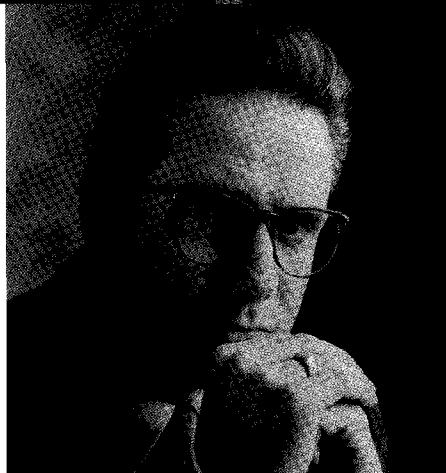
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PERSPECTIVES

O N C A N C E R



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self, there's a series of black-and-white photos lifted from his pricey book, *Cyclops*. (Watson is blind in his right eye.) The images, like Mick Jagger's face superimposed over a leopard's, promote both the book and Watson's new *Cyclops* production company.

The Watson-Gannett partnership is largely a swap of talent for space. Thus, Watson's work will adorn 20 percent of the system. His antilitter campaign, which features 1995's requisite allotment of supermodels, will appear later this year.

Regardless, it wasn't Watson who first explored the concept's potency but rather another fashion giant, Donna Karan. Last fall, after Fruitopia's racks-only campaign, the fashion industry's most "street" major designer followed with a literal brand *train*, blanketing all ten cars on a Lexington Avenue No. 6 train with soft-sell, expressionistic images pumping her less expensive DKNY line.

And people noticed. Much to the blurry surprise of the morning commuter, a glance up from the sooty linoleum revealed not Dr. Zizmor's skin ailments but the New York we most want to believe in—fields of yellow cabs conjuring up Mondrian, pert individualists exalting in summer downpours. Of course, there was also the New York that only Seventh Avenue seems to find, the New York of Teutonic bond traders Rollerblading down Madison Avenue in suits.

The effect was remarkable. There was an almost spooky absence of *pitch*, each car containing only a few discreet references to DKNY.

Missing was the familiar collage of low-rent clutter that spoke *urban dreariness* as eloquently as any early Scorsese. Julio, Marisol, the warts, the back pains . . . all had been sucked into some sudden vacuum of *taste*. It was alarming, then suddenly glorious.

"Everyone had almost the same experience," says Donna Karan's marketing head, Dee Salomon. "The experience of anticipating their normal, boring subway ride and having this campaign just *unfold* in front of their eyes. It almost becomes like performance art."

"The subway is one of the top five institutions in the city," says Gannett's Doug Watts, a friendly, mustachioed transplant from Downey, California (long the home of the world's only pre-Ronald McDonald McDonald's). "City Hall, the stock exchange . . ." he ruminates. "Maybe I got it down to three."

Watts avoided the subways his first year in New York. There was the crime, the tawdriness. Which also meant it wasn't the ideal marketplace, even with its 3.5 million riders daily.

ON MADISON AVENUE

Now Gannett will divide the system into twentieths, and an advertiser will buy a 5 percent block of the system's cars, amounting to 578 half-cars. A half-car contains 40 linear feet of rack space and six "squares."

Gannett is offering reach. By its calculation, slightly more than half of the city's 5.7 million adults will see a particular campaign, not once but fourteen times, during its four-week run. Strangely, those numbers are actually worse than the old ones. Under the former system, an advertiser could pop up in every car and thus reach 60 to 70 percent of the city's adults.

The difference, however, is impact.

"The impact of the Fruitopia campaign was *tremendous*," says Gannett's vice-president of marketing, Andy Weitzer. "A lot of people are doing their creative as art. They're creating stories, storyboards. It's an editorial environment."

Charter advertisers in the program pay a discounted monthly rate of \$65,000 for 578 half-cars during the first year. Those who sign on after May pay \$95,000 per month. Compare that with the approximately \$20,000 it would cost to rent out the same number of half-cars under the old system, a 375 percent jump in value.

That is more revenue for Gannett, and perhaps \$3 million more for the transit authorities, thanks to their franchise relationship with Gannett. They also receive 20-percent of the system's space free for their house ads.

Indeed, the classified-ad approach had a "magical effect" for some, Watts says. A few, like the smaller colleges or the bigger personal-injury lawyers, might go brand-train themselves (though not M.D. Tusch; the punch-line proctologist lost his license after a series of customer complaints).

Back on Washington Street, Watson is on to strong coffee. He is traversing the border between advertising and art, running through possible campaigns, using mugs, plates, and forks as props. He is describing the old style of advertising—shoot the product with a pretty face—and pondering the new: what creatives could achieve on the subway's expanded canvas.

"If it's just the mascara brush near the eye, then the whole system doesn't work," he says. "But if it's the brush near the eye, *but the overall image has been shot in the rearview mirror of a car... that's the nudge!* It needs a nudge."

He considers, reformulates: "The trick is stopping power. And in a subway system, it's not an issue. Because when the doors close behind you, we've trapped you."



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By
ROBIN POGREBIN

I

IF ONE WERE TO TAKE THE ADVICE

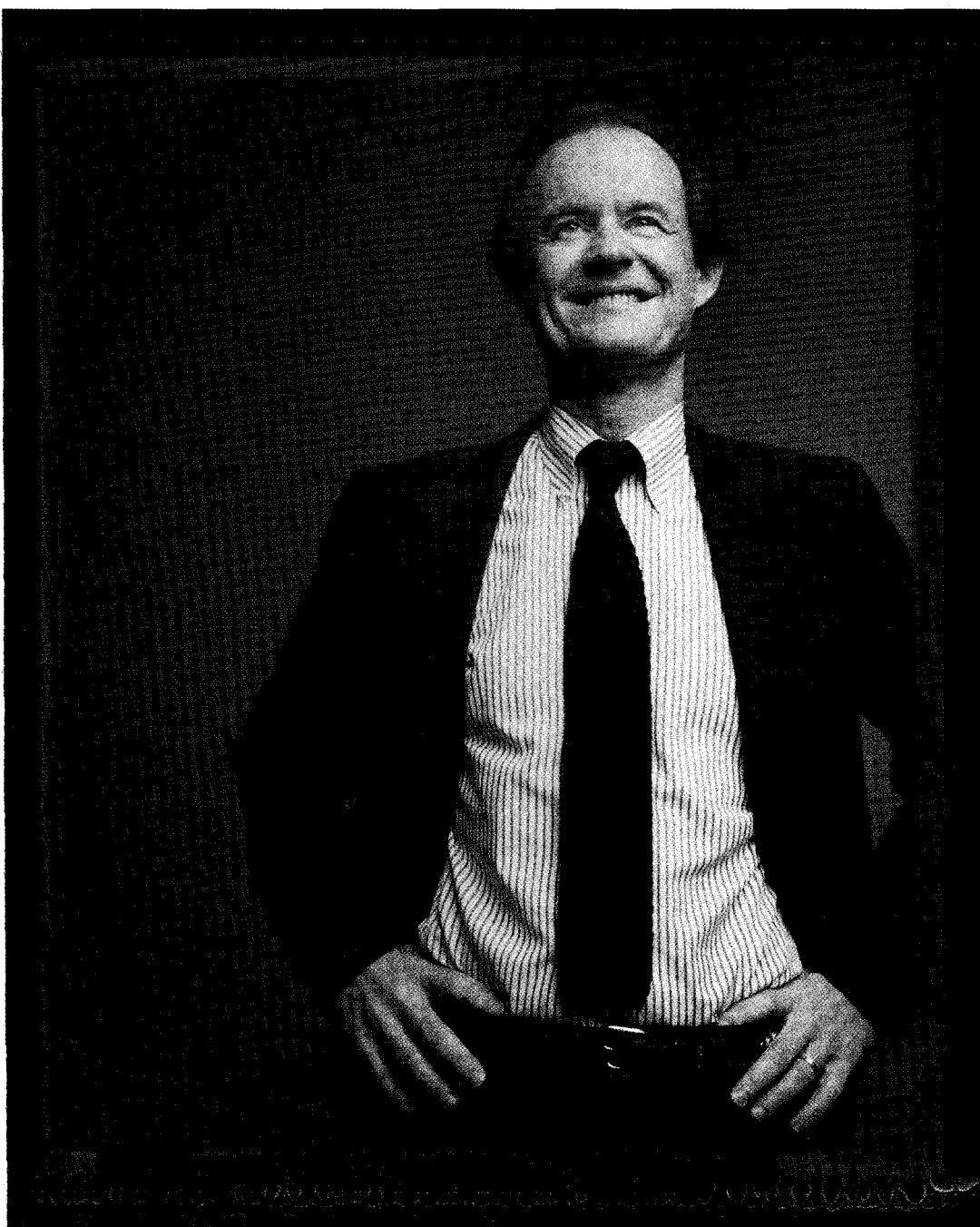
found in Shakespeare's *Henry VI* and kill all the lawyers, there would be a lot of empty offices in New York City—65,834, to be exact. Imagine. We could all talk out our differences, citizen to citizen, without resorting to fists or sticks or knives. Brother would happily share





Top row, from left: Arthur Fleischer, Elkan Abramowitz, Floyd Abrams, Barbara Paul Robinson, Robert Stephan Cohen, Harvey Miller, Peter Canellos. Bottom row: Arthur Eisenberg, Robert Morvillo, Sam Butler, Judith Vladeck, Thomas Barr, Ira Lustgarten.

PHOTOGRAPHED BY FRANK W. OCKENFELS 3
FOR NEW YORK



David Boise

CRAVATH, SWAINE & MOORE

inheritance with brother, Bell Telephone would spontaneously divide into a litter of tidy Baby Bells, Time would effortlessly merge with Warner, Milken would take responsibility for his crimes—all without the advice of counsel.

Not likely.

Lawyers rank right up with journalists as one of the least trusted, most hated professional groups in the country, but we can't seem to live without them. New York, in fact, would fall apart without its lawyers; it would devolve into a Hobbesian war of all

Editor's note: Robin Pogrebin's husband is an associate at Lankenau Kovner & Kurtz. Her father is a partner at Rains & Pogrebin.

against all. We'd be buried under masses of documents. We'd have to talk to our ex-spouses and former employees and the people who sold us their apartment.

But experiences that an ordinary person might find excruciating some attorneys actually enjoy. "If you're a young tax lawyer," says Edward Kleinbard of Cleary, Gottlieb, Steen & Hamilton, "the great joy of tax law is that the field reinvents itself every few years. If you just look at the size or the weight of the internal-revenue code of today compared with, say, 1976, there is clearly a much larger volume of material there." Clearly someone you want to have on your side when the IRS comes calling.

New York's lawyers are brilliant and en-

ergetic and creative, essential handmaidens to the city's worlds of business and media and the arts. (In fact, the bar is one of the city's biggest industries.) Of course, they can also be ferociously aggressive and ruthless and obsessive and to-the-death dedicated; you don't want to make them mad.

Nevertheless, *New York*, as a public service, decided to identify and catalogue the city's top lawyers, the crème de la crème. We certainly would like to have included everyone, if only to save ourselves from a deluge of insistent faxes and angry phone calls that's already begun and will only grow in intensity. But as any attorney knows, there are always winners and losers, and sometimes there's no justice. The lawyers in this article have been selected by a jury of their peers—a grand jury, actually. Our method was to talk to more than 200 New York attorneys, asking them to recommend others in their practice areas. Inevitably, lawyers being lawyers, the process gets abused. Hidden agendas are pursued, and prejudices are indulged. Most obviously, white, male lawyers—who clearly continue to dominate the field—tend to nominate other members of the club. (Actually, we found in our research that the lawyers they liked to recommend most frequently were *themselves*. And while we're on that, we've made a firm decision not to include the lawyers *we* know best.)

Of necessity, we've stuck fairly close to the mainstream. In some areas—environmental law, sports, and immigration, for instance—we haven't turned over every stone, so worthy lawyers have been excluded. And though *best* is a useful word that has often fallen easily under our fingers at this magazine, we have a healthy sense of the difficulty in defining it, and of its limits. Lists of this kind, like most things in the world, are inherently unfair, and invite argument; that's why we need lawyers.

PERSONAL INJURY

Francis P. Bensel

MARTIN, CLEARWATER & BELL

Bensel, 61, successfully represented New York Hospital in the Libby Zion case. He's one of "the only white-shoe Wall Street lawyers who knows how to try a case," says an attorney.

Sheila Birnbaum

SKADDEN, ARPS, SLATE, MEAGHER & FLOM

Birnbaum, 55, has a large and impressive product-liability, toxic-tort, and insurance defense practice. Her peers, however, temper their praise because she isn't known for try-

Lloyd Abrams

LAHILL GORDON & REINDEL

Abrams, 58, has argued eleven cases before the U.S. Supreme Court, nine of which were press-related (the other two had to do with capital punishment). He represents the New York Times, ABC News, Time magazine, and Court TV. He has written extensively on First Amendment issues, and teaches at the Columbia Journalism school. He's even got involved in the Simpson trial, representing Court TV in a hearing before Judge Lance Ito, arguing that cameras should continue to be allowed in the courtroom.

Leon Friedman

PRIVATE PRACTICE

Friedman, 61, wears a number of hats. He represented Sean Harris in her suit for the right to the profits from her book, which were initially denied under the "Son of Sam" law, and was one of Mary Beth Whitehead's lawyers in her attempt to regain her parental rights. And in an age of highly stratified law firms, Friedman is a rare, strange breed: a solo practitioner who does his own filing and seems to treat his cases as causes. "He's unconventional," says one attorney. "He's our classic liberal, your classic law professor—very inventive. Very excitable."

Martin Garbus

FRANKFURT, GARBUS, KLEIN & SELZ

In addition to representing clients like Al Pacino and Richard Gere, the rather flamboyant Garbus, 59, has a thriving First Amendment practice, representing Viking Penguin publishers and authors such as Peter Matthiessen, whose book *In the Spirit of Crazy Horse* he defended against libel charges in a tough eight-year suit. Other clients have included Jenny Bruce, Timothy Leary, Salman Rushdie, and Václav Havel.

Victor A. Kovner

ANKENAU KOVNER & CURTIS

Corporation counsel under Mayor Dinkins, Kovner, 57, now has his hands full overseeing the representation of publications such as *The Village Voice*, *The Economist*, *Harper's Magazine*, *Penthouse*, and *Rolling Stone*, along with publishers such as Random House, St. Martin's Press, and Simon & Schuster.

R. Bruce Rich

WEIL, GOTSHAL & MANGES

Rich, 45, who represents the *Daily News*, also recently argued the case of attorney Bruce Cutler, who was ultimately convicted of criminal contempt for having disregarded a gag order while representing John Gotti.

Robert Sack

GIBSON, DUNN & CRUTCHER

Attorneys rely on Sack's book *Libel, Slander and Related Problems* like a bible. As principal outside counsel to Dow Jones & Company, Sack, 55, spends much of his time on the *Wall Street Journal*, *Barron's*, the Dow Jones News Services, and *News-*

day. "Our greatest triumphs probably are represented by things that didn't happen—lawsuits that weren't brought, injunctions that weren't granted," says Sack.

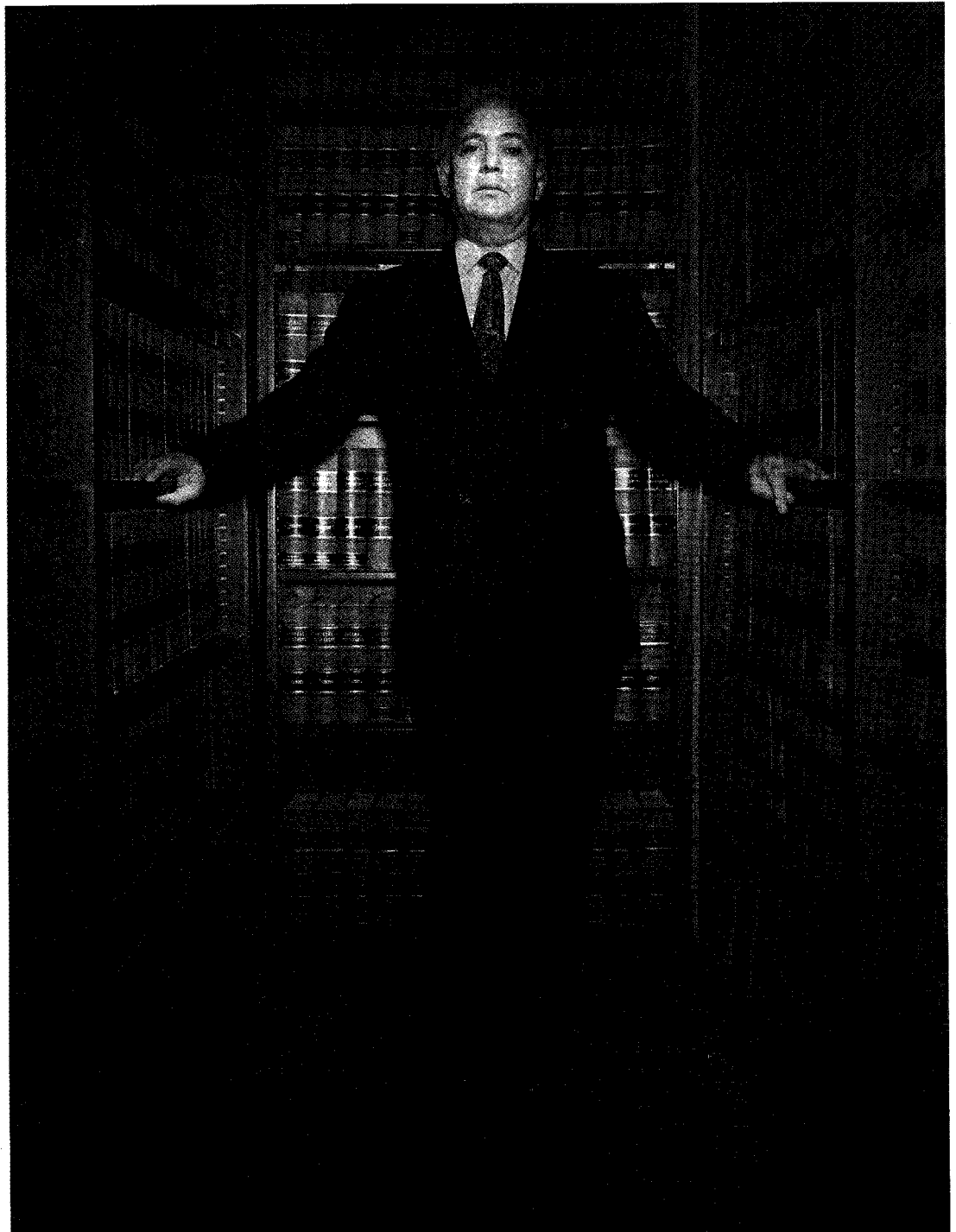
Robert G. Sugarman

WEIL, GOTSHAL & MANGES

Although Sugarman, 55, has handled some important First Amendment cases, he is also known for his copyright work on behalf of singers like Laura Branigan and Michael Bolton. Sugarman is defending Jonathan Demme and TriStar Pictures against copyright-infringement allegations regarding the film *Philadelphia*. Sugarman is also representing the *Daily News* and its columnist

Martin Garbus

FRANKFURT, GARBUS, KLEIN & SELZ



Photograph by David Barry.



Myrna Felder

PRIVATE PRACTICE

Mike McAlary, who has been charged with defaming a woman by reporting that the police doubted her rape claims.

John J. Walsh

CADWALADER, WICKERSHAM & TAFT
A plaintiffs' libel lawyer, Walsh, 64, describes his clients as "people who have beefs with the media."

BANKRUPTCY

Michael Crames

KAYE, SCHOLER, FIERMAN, HAYS & HANDLER

Crames, 59, handled *Manville*, the seminal products-liability case involving asbestos claims. Crames was the one who helped come up with the idea of a trust to pay

those claims over time. Congress wrote the idea into the bankruptcy code last year. One lawyer described him as "smooth, tall, dark, and handsome."

Chaim Fortgang

WACHTELL, LIPTON, ROSEN & KATZ
Fortgang, 47, would not win a popularity contest. He can be militant and bullying, lawyers say. "He's a table pounder," says one attorney. "Lots of yelling and screaming." Says another, "He charges about \$600 an hour. And he's worth every cent of it."

Lillian Kraemer

SIMPSON THACHER & BARTLETT
Kraemer, 54, has the unusual distinction of being well respected in the areas of both banking and bankruptcy, having

moved from the former to the latter area over the past fifteen years. She became involved in bankruptcy by working on the Chrysler bailout in the early eighties.

Harvey Miller

WEIL, GOTSHAL & MANGES

Weil, Gotshal has perhaps the largest and most lucrative bankruptcy practice in the country, and Miller, 62, heads the business-reorganization department. He's represented Texaco, Inc.; Donald Trump's bank lenders; and Macy's, among others. He oversees 65 attorneys in New York, boasting about Martin Bienenstock's treatise on bankruptcy reorganization, praising Corinne Ball as the architect of the Drexel Burnham Lambert reorganization.

Iarold Novikoff

VACHTELL, LIPTON, ROSEN & KATZ
At 43, Novikoff is pretty young to be ranked with the veterans of the bankruptcy bar. But he belongs. His is almost exclusively a creditors' practice, and he is currently representing CS First Boston in the Orange County, California, bankruptcy.

Leonard Rosen

VACHTELL, LIPTON, ROSEN & KATZ
Rosen, 64, is the elder statesman of the bankruptcy bar and the architect of Vachtell's bankruptcy practice. Rosen often takes a more conciliatory approach than does his colleague Fortgang, and he may often be more effective. "What I think of most when I think of him is judgment and wisdom—raw brilliance," says one bankruptcy attorney. "He's ferociously smart . . . and feocious."

Ayron Trepper

ZILKIE FARR & GALLAGHER

Trepper, 52, is a low-key Mr. Nice Guy, but he's made the style word for him professionally. He has one of the largest reorganization practices in New York and has represented Donald Trump and Orion Pictures.

Ronald Trost

IDLEY & AUSTIN

Trost, 62, moved here just two years ago, but that's no reason to keep him off the list. He formerly managed Sidley's Los Angeles office, where he was reportedly responsible for \$10 million of his firm's \$15 million in bankruptcy billings in 1993. But in a profile of Trost in last June's *American Lawyer*, a Sidley partner said he has "an ego as big as a house."

Bruce Zirinsky

ZEIL, GOTSHAL & MANGES

Zirinsky, 47, represented Continental Airlines in its first reorganization in the mid-eighties and fought off Dow Jones and Vestinghouse as the lawyer for CNBC in its acquisition of the Financial News Network.

CORPORATE

Richard I. Beattie

IMPSON THACHER & BARTLETT

A Marine Corps veteran who served as general counsel to the Federal Department of Health, Education and Welfare under President Carter, Beattie, 55, made it big in 1989, when he served as principal outside counsel for Kohlberg Kravis Roberts & Co. during the company's acquisition of RJR Nabisco. (Kohlberg Kravis Roberts as a controlling investment in K-HI Communications, which owns *New York*.) He later represented Paramount in staving off competing tender offers by QVC and Viacom. "I like to get up every day and be challenged by sophisticated, smart people," he says.

Samuel Butler

RAVATH, SWAINE & MOORE

Like Joseph Flom and Martin Lipton, Butler, 65, is one of those pioneers who helped define the high-powered practice of corpo-

rate law in New York. Although he describes himself as an old-fashioned Wall Street lawyer, he was doing cutting-edge M&A work 30 years ago, before it even had a name. Among his biggest deals was the creation of Bristol-Myers Squibb in 1989, which followed close on the heels of his involvement with the Time-Warner merger.

Martin Lipton

VACHTELL, LIPTON, ROSEN & KATZ

He changed the course of mergers and acquisitions by inventing the poison pill, a takeover-defense technique that gives a company's board of directors the right to increase the price of its stock and keep hostile bidders at bay. "He is, simply, the most prominent corporate lawyer in the country," says one attorney. Lipton, 63, has been involved in most of the major corporate battles of the past twenty years, from the defense of McGraw-Hill against a raid by American Express in 1979 to last year's attempt by QVC to acquire Paramount. Still, Lipton has his critics. "He's just a wheeler-dealer," says another attorney who knows him. "I don't think there's anything special about him." To which another lawyer abruptly replies, "That's absurd."

Stephen Volk

SHEARMAN & STERLING

Senior partner at his firm, Volk, 58, was lead counsel for Viacom in its long battle for Paramount Communications and Blockbuster Entertainment. He also led his firm's representation of Morgan Stanley in its going-public transaction and CS First Boston in its going-private transaction. And he has counseled Merrill Lynch for several years. "I probably subsist on adrenaline," says Volk. "When I don't have enough to do, I get bored."

Paul Williams

WILLIAMS & HARRIS

Williams, 42, has built a solo practice into a firm with twenty attorneys with clients such as Ford Motor Co. and Sears, Roebuck and Co. "It takes a lot for anybody to hang out their own shingle," says an attorney. "But to start a minority practice in New York, as he has done, is very impressive."

TRUSTS AND ESTATES

Jonathan Blattmachr

MILBANK, TWEED, HADLEY & MCCLOY

Blattmachr represents the Rockefeller family, Chase Manhattan Bank, and Jacqueline Kennedy Onassis's estate—nice work if you can get it—and by almost all accounts, he does it extremely well. However, one lawyer

points to the October issue of *American Lawyer*, which raised questions about a tax-avoiding scheme Blattmachr reportedly designed for his firm to bolster sagging revenues. Blattmachr, 49, declined to comment on the report.

Henry Christensen III

SULLIVAN & CROMWELL

Christensen, 50, who heads his firm's trusts-and-estates group, represents nonresident aliens, particularly in Hong Kong and Europe; not-for-profit clients such as the College Entrance Examination Board and the Tate Gallery; and individuals such as Brooke Astor.

Richard Covey

CARTER, LEDYARD & MILBURN

Called "the guru of the bar," Covey, 65, has been involved in estate planning for more than 30 years. "He is the ultimate word on what the law means," says one attorney, "apart from the IRS."

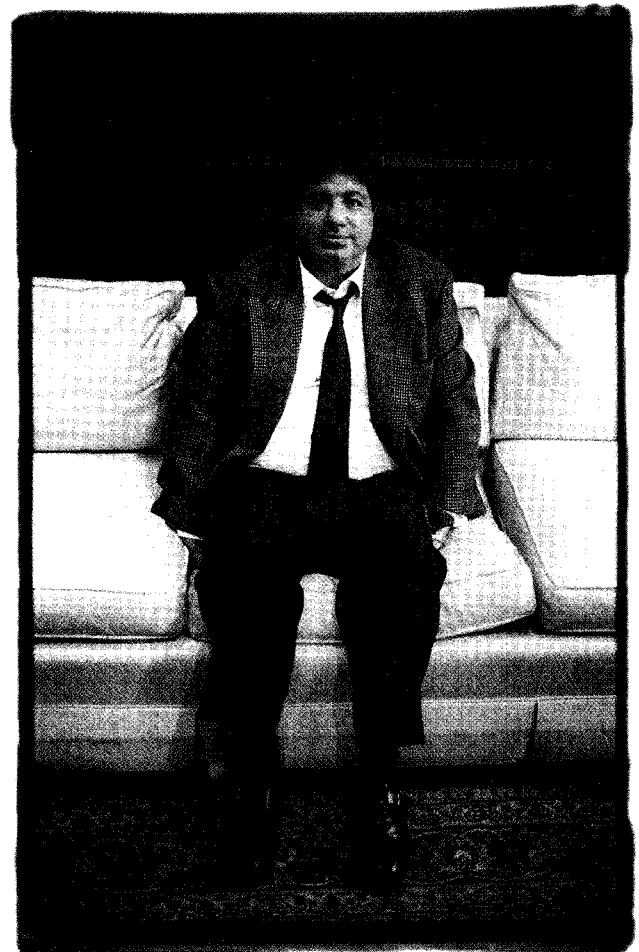
Bernard "Buck" Finkelstein

PAUL, WEISS, RIFKIND, WHARTON & GARRISON

Finkelstein, 64, spends most of his time planning and drafting wills and trusts for several executives of his firm's major corporate clients—none of whom he will identify. "It's a queer field," says Finkelstein. "Even when they're dead, they don't like their names mentioned."

Allen J. Grubman

GRUBMAN, INDURSKY, SCHINDLER & GOLDSTEIN



Anne K. Hilker

GIBSON, DUNN & CRUTCHER

Practicing in New York for only nine years, Hilker, 41, has already made a strong impression. "She came from California and took New York by storm," says one attorney. Hilker, the current chair of the New York bar association's T&E committee, likes the business side of the practice. "I want to be in on those corporate deals," she says. "Estate planners are really becoming business lawyers."

Mildred Kalik

SIMPSON THACHER & BARTLETT

Kalik, 47, may well be the first attorney ever to make partner while working part-

Carlyn McCaffrey

WEIL, GOTSHAL & MANGES

In expanding into tax-related matrimonial work, McCaffrey, 52, has distinguished herself as an innovative attorney; she also writes and lectures extensively. "She stands out," says one attorney, "not just because of her ability to think quickly and analytically but also because she has an interesting crossover practice."

Barbara Paul Robinson

DEBEVOISE & PLIMPTON

Head of the New York bar association, Robinson, 53, has made doing it all seem doable. She was the first female summer associate hired by Davis, Polk & Wardwell in

"But sometimes you don't have a choice." She didn't have a choice in the custody battle between Mia Farrow and Woody Allen. And she may not have a choice with Joy Silverman's pending case against former New York State chief judge Sol Wachtler. "Hopefully," says Alter, "it will be settled."

Robert Stephan Cohen

MORRISON COHEN SINGER & WEINSTEIN

Cohen, 56, has been involved in some of the biggest matrimonial wars: *Trump v. Trump*, *Kravis v. Roehm* and *Brinkley v. Joel*. What about *Crawford v. Gere*? Says Cohen, "Nobody's called me yet." But one attorney says Cohen is merely drawn to clients with big bank accounts.

Robert Z. Dobrish

HOFFINGER FRIEDLAND DOBRISH BERNFELD & STERN

Dobrish, 54, who comes out of a litigation background, is known for cases involving the custody or abuse of children.

Myrna Felder

PRIVATE PRACTICE

Given Raoul's constant spotlight-hogging, Myrna Felder, 53, gives new meaning to the phrase *woman behind the man*. Who in the public even knows she exists? But members of the matrimonial bar say this attorney deserves recognition, particularly for her appellate work. "If I had an appeal," says one attorney. "I would send it to Myrna." Moreover, Felder—who used to be a dancing show-girl (*The Roar of the Greasepaint, Anything Goes*)—doesn't resent her husband's prominence. "I think it's wonderful," she says. "I benefit from it. I can get a reservation in any restaurant in New York—not a small blessing."

William C. Herman

ROSENTHAL & HERMAN, P.C.

His more prominent clients include Martha Mitchell (the wife of Nixon's attorney general) and the wife of soccer star Pelé. "Good lawyers are the ones who are scared stiff every time they go into court," says Herman, 59. "Because they respect the process. If somebody tells you, 'I love going in there,' that person is a fool and probably not a good lawyer."

Stanford G. Lotwin

TENZER GREENBLATT, LLP

Despite all the backbiting that goes on in the matrimonial bar, Lotwin, 64, seems to have succeeded at practicing on a higher plane. He doesn't call names, he doesn't get criticized, and he keeps his clients' secrets. Lotwin gives much of the credit for this healthy approach to his wife, Judy Scott, a professional entertainer who was recently the opening act for Buddy Hackett at Caesars in Atlantic City. "On weekends, I carry her music, make sure her lighting is right," says Lotwin. "A matrimonial lawyer who sees so much unhappiness really appreciates a good marriage."

Eating Raoul Felder

Raoul Felder seems to get more TV time than Jacoby & Meyers, more press mentions than Ed Koch. He's even moved into meta-flackdom, getting publicity for pure self-promotion: The New York Times found it news fit to print when Felder sent furry bedroom slippers bearing his likeness to the 200 people on his Christmas list.

But is he any good? Listen to his peers.

"From my vantage point, he's a clown, and to put him among skilled lawyers . . . I don't get it," says one.

And another: "Felder's basically a P.R. freak and a phony."

And still another: "I don't think he belongs on any list. Every time I want to know where he is, I read 'Page Six.'"

Felder says it's just envy—similar to what he feels toward people like Frank Sinatra, Norman Mailer, and Kevin Costner. "I, at least, have it under control," Felder says, "so I'm able to deal with my jealousies." Moreover, Felder seems to have anticipated this response. In a letter sent after a telephone interview, he writes: "On the Richter scale of lawyer popularity, rated by other lawyers, I am sure I am at the bottom—but maybe that's a good advertisement." Later, true to form, Felder waxes eloquent on the sorry condition of the matrimonial bar. "There are no geniuses left," he says, "no soaring spirits, no Yeats or Keats. They don't exist here anymore. The romance has gone out of the business."

time. She's known for being discreet. "When you ask her about a case," says an attorney, "she won't tell you a thing."

Joseph Kartiganer

SIMPSON THACHER & BARTLETT

Kartiganer, 59, is a leader, a mentor, and "the top practitioner in the field," says one attorney. "What makes Joe so unusual is what I would call judgment," adds another. "It's an intangible—they don't teach it in law school, and I don't know how you train for it."

Theodore Kurz

DEBEVOISE & PLIMPTON

Kurz, 55, is one of several T&E lawyers who have expanded their practices to include family-law matters, and he is known for sophisticated tax work. "He's versatile, smart, sane," says one attorney. "He can litigate or he can negotiate."

Ira H. Lustgarten

WILLKIE FARR & GALLAGHER

At 65, Lustgarten has earned emeritus standing in the T&E bar. Yet he seems to be particularly admired these days for taking on issues of the future. Lustgarten is on a special committee appointed by the state legislature to recommend revisions of the trusts-and-estates law and also teaches at Columbia University Law School. "There is an intimacy with people that I find fun," says Lustgarten of his work. "You get to know where all the bodies are buried—of course, you can't tell anybody."

1964 and the only female attorney at Debevoise two years later. Among the tax-exempt organizations that she counsels are the Ford, Russell Sage, and Hartford foundations.

Josh Rubenstein

ROSENMAN & COLIN

Last month, Rubenstein, 40, became the youngest lawyer ever to head his firm's T&E department, a fact that's not quite as surprising as it seems given that tax and probate work runs in the family. Rubenstein's father is an estates litigator in Brooklyn, his grandfather was a surrogate-court judge in Brooklyn, and his grandfather's father was a Brooklyn tax assessor. Rubenstein says this predilection is "obviously something resident on the Y chromosome, a genetic defect in my family."

William Zabel

SCHULTE ROTH & ZABEL

His peers call him a self-promoter but also grudgingly concede that Zabel's good at what he does, which is contested estates and estate planning, primarily. His clients include George Soros.

FAMILY

Eleanor B. Alter

ROSENMAN & COLIN

Alter, 56, is proud of the fact that she settles 95 percent of her cases. "I don't believe they should be litigated," she says.

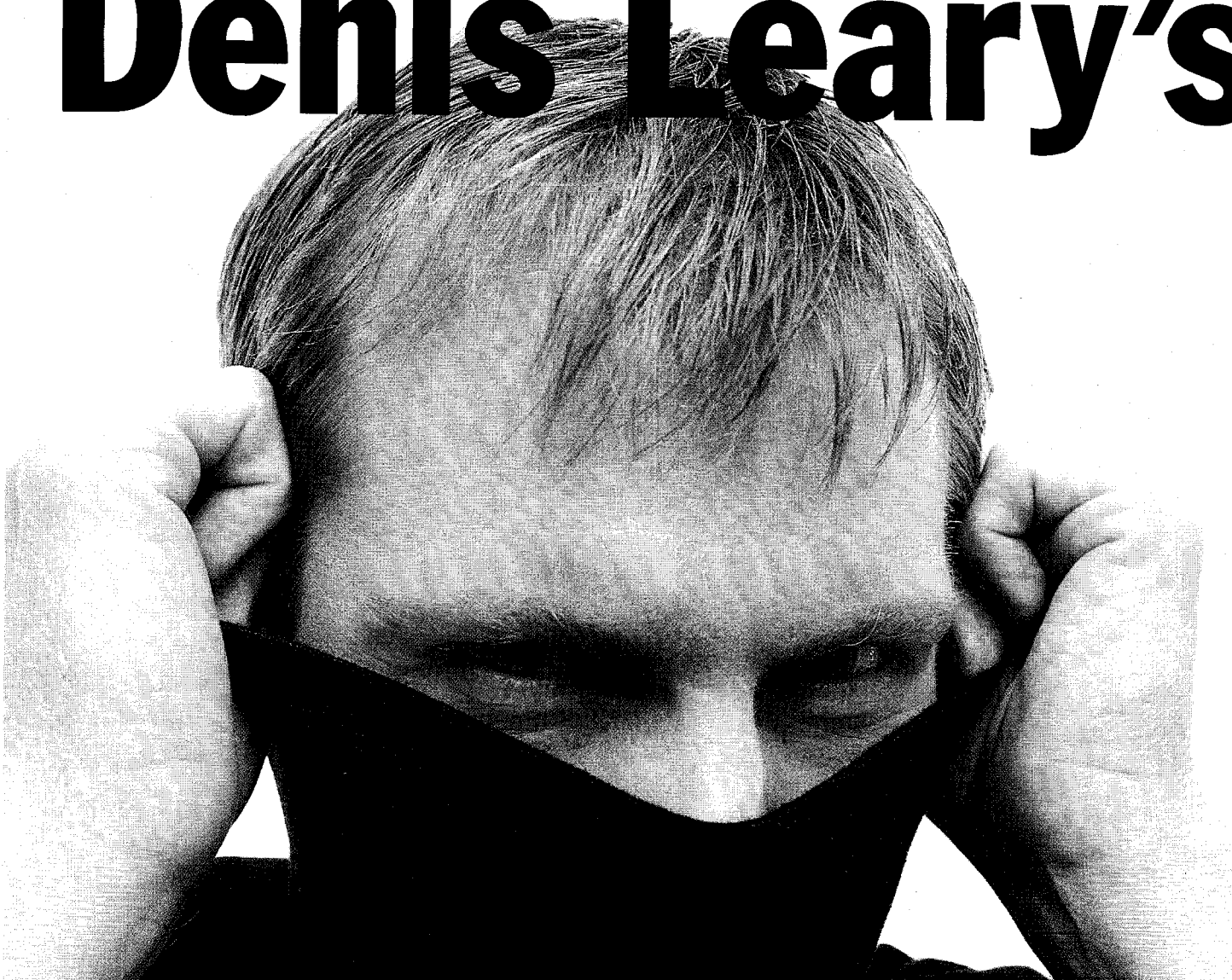


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"Put it on my tab."

—Brendan Behan, *Molly Malone's Pub, N.Y.C., March 17, 1961, 4:15 A.M.*

First things first: There are many Irish-Americans in this country who celebrate St. Patrick's Day in a quiet and sober manner, perhaps heading off to work with a muted-olive tie or a small emerald pin as their nod to the day's events. There are also those who go to the 7 A.M. mass at St. Patrick's Cathedral and consider the day a prayerful tribute to the patron saint of all things green. There are still others who awaken the morning of March 17 and carry on as if it were just another 24 hours—no drinking, no fighting, no puking.

I don't know any of these people.

Therefore, this piece will be about the red-blooded, hard-boiled, hammerheaded souls who patrol the St. Patrick's Day arena as if it were life's last call.

If you consider the image of a working-class Mick named Fitzy caterwauling down Fifth Avenue wearing a kelly-green plastic derby, well oiled on whiskey and slurring his words, an offensive and demeaning stereotype, then call the Irish Anti-Defamation League (IDLE) right now. I think the number is 1-800-NO-FITZY.

I've spent several hundred official and unofficial St. Patrick's Day celebrations in New York City over the years, and the calm, bespectacled intellectual Irishman clutching his copy of *Finnegans Wake* is a rare sight indeed. Unless he's passed out around 3:15 A.M. in the back booth at McQuigan's Pub.

No, March 17 is not for the squeamish. It's for the thirsty masses. Those young rebels willing to shout and scream about their Irish blood, the chosen few who will toss raw eggs into open cab windows, the banshees who only want (as House of Pain so eloquently put it) to "get off their feet and jump around." *That's* what St. Patrick's Day is all about. Doing incredibly stupid things while under the influence of alcohol and wearing neon-green clothing.

Herewith, a guide to spending the day in the Big Apple. This is what I'll probably be doing this year.

9:00 A.M.

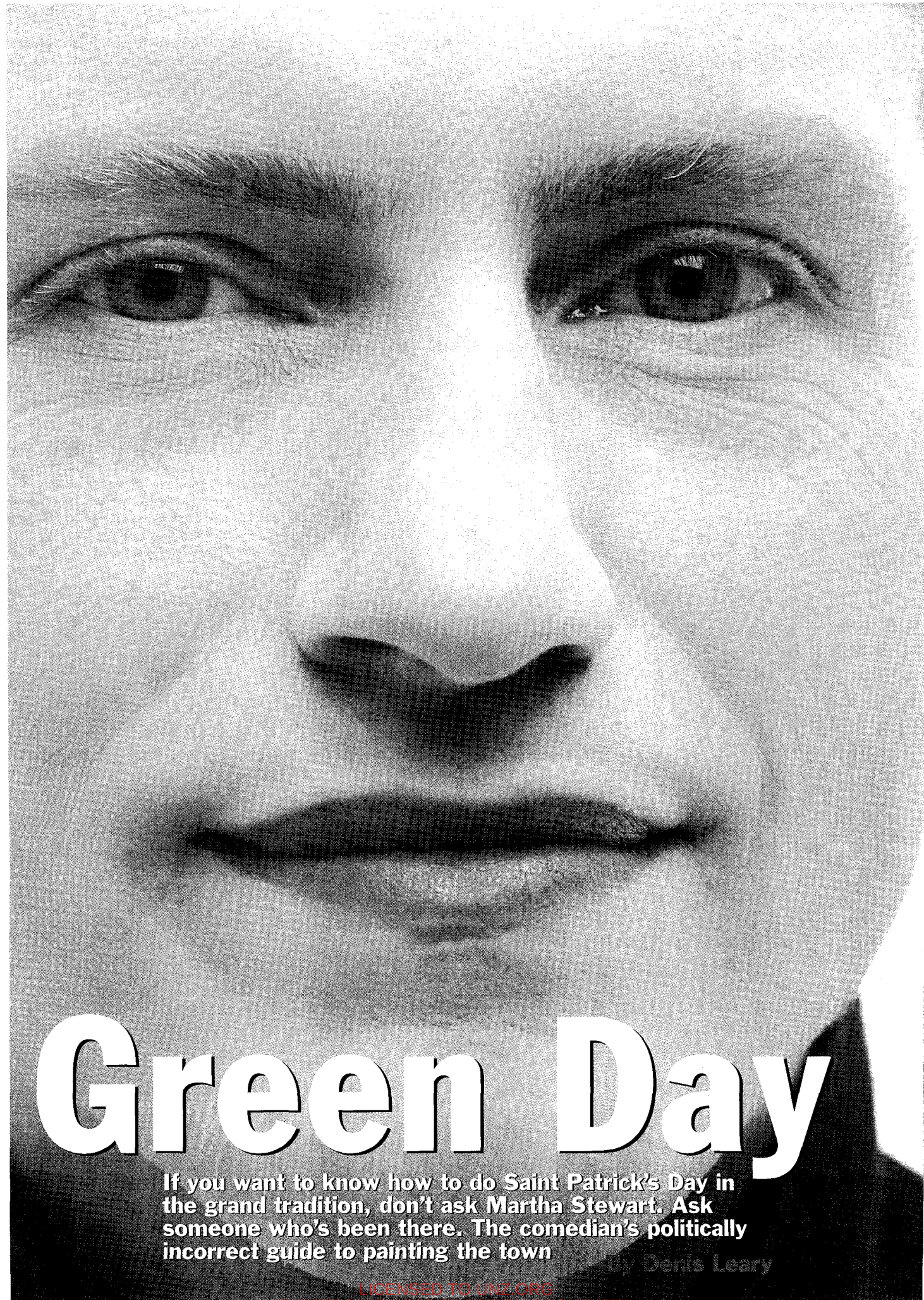
Meet best friend Sully at Greek diner for traditional Irish-American breakfast of wet toast, runny eggs, cold home fries, bitter black coffee, three cig-

PHOTOGRAPHED BY GUY AROCH

FOR NEW YORK

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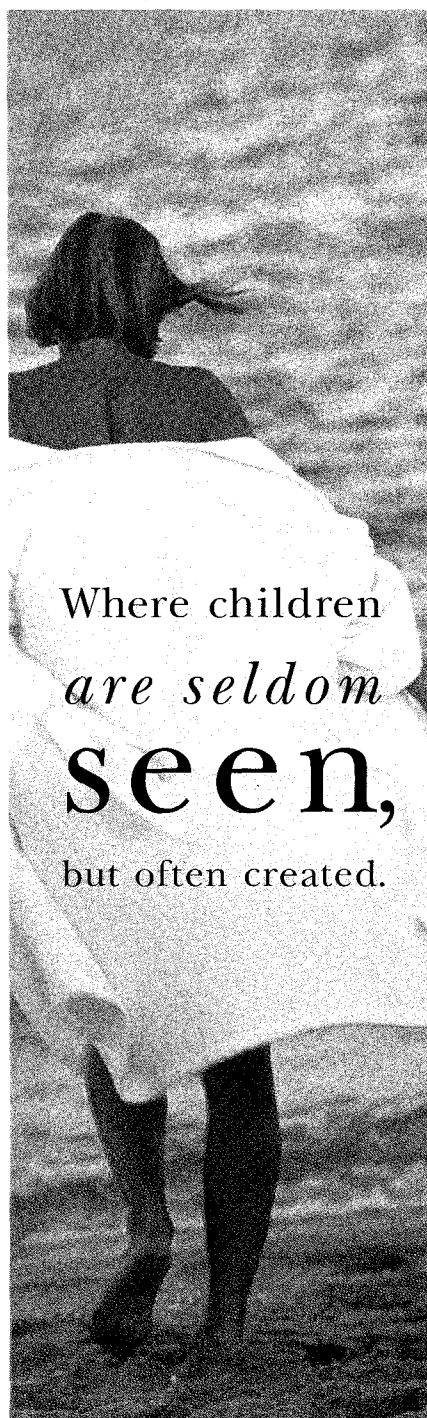


Green Day

If you want to know how to do Saint Patrick's Day in the grand tradition, don't ask Martha Stewart. Ask someone who's been there. The comedian's politically incorrect guide to painting the town

by Denis Leary

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arettes, and the sports page. Curse the Knicks. Marvel at Pat Riley's hair.

9:30 A.M.

Corner of Ninth and 39th. Ring Fitzzy's buzzer 23 times. On the twenty-fourth try, he buzzes us up. Find him naked on the living-room floor surrounded by empty Bud Tall Boys and an open can of stage paint. His entire body, including his hair, is green.

10:00 A.M.

Arrive at the corner of 51st and Fifth and take our places for the parade. Sully steals three cans of Molson out of some Italian guy's cooler. Fitzzy tosses a half-eaten green hot dog into the middle of the Staten Island Marching Men's Choir.

10:14 A.M.

Fitzzy gives Mayor Giuliani the finger. Mayor waves back. "Fuckin' typical," Sully says. Fitzzy steals three more beers from the Italian guy.

11:05 A.M.

The Francis Mulcahy School of Irish Step Dancing pauses right in front of us and runs through a rigmarole of jigs and reels. Fitzzy bops out into the street and joins them by doing a variation on the twist. Two cops promptly escort him back to the curb. Ends up one of them (Blaney) is Sully's second cousin. All charges dropped. I steal a few more beers out of the cooler. We toast the NYPD.

12:02 P.M.

The Italian guy accuses us of raiding his stash. Waves his fists in the air. Sully punches him in the neck. Fitzzy pulls out a lighter and starts to melt the cooler. Two more cops show up. So happens, one of them (O'Keefe) is Fitzzy's dad's old neighbor from Brooklyn. Tells the Italian guy to "Move it along, pal, this ain't Columbus Day." Brawl breaks out between Irish and Italian bystanders. We throw several punches, grab the cooler, and split.

12:06 P.M.

Drop into St. Patrick's Cathedral for a quick gander at the Lord. Crack open a couple of beers. Sully and I debate the merits of a short confession. Sully's argument—"In a half hour, at the bar at Paddy Reilly's it's gonna be standin'-room only"—wins out over mine, which involves Eternal Damnation. We opt for a fast Our Father, five bucks in the poor box, and a brief round of candle-lighting. Fitzzy, meanwhile, steals a sip of Holy Water.

12:17 P.M.

In the cab downtown, our driver, one Adjid Sakeel, expresses his opinion that the Irish Lesbian and Gay Organization should be allowed to march in the parade. Fitzzy—his large green mug plugged right into the pay slot—begs to differ: "They

awready got their own parade downtown inna Village. We don't go down there, so why should they come uptown ta ours?" Adjid says, "Because this is America."

"No it ain't," counters Fitzzy. "This is New York City. It's a whole different ball game." The argument ends with Fitzzy barking like a dog and Adjid veering all over Second Avenue. We get out at 29th Street. I give Adjid a \$3 tip and the cooler.

12:22 P.M.

Stop in at Paddy Reilly's for a few pops. Several rounds of green beer and whiskey. Rogues March—a local band made up of guys who used to know members of the Pogues—bash through a loud, boisterous show. The lead singer—Joe Hurley—stretches his voice to the point of aneurysm. We toast the IRA. We toast the cease-fire. We toast the pope. Fitzzy pukes.

4:27 P.M.

Stop in at Molly Malone's Pub for a few more pops. Eat several slices of green pizza made by Sweeney the bartender's wife. She's Italian. We drink green champagne and vodka. Sweeney calls JFK the greatest man who ever lived. Fitzzy calls Mario Cuomo a fag. Mrs. Sweeney kicks Fitzzy. Sully pukes.

About a Quarter Past Eight

Over at the Emerald Inn, we drink green Guinness and recite dialogue from *The Quiet Man* verbatim. The Stogues—a local band made up of guys who used to know the mother of one of the guys in the Pogues—play "Danny Boy," and Fitzzy starts to cry, green tears streaming down his puffy green cheeks. As Sully and I pat Fitzzy on the back, the lead singer passes out.

Sometime After Ten

Head over to a Blarney Stone, where we order a drink called the Shane MacGowan—three ounces of vodka, four ounces of gin, six ounces of Irish whiskey, a teaspoon of something that smells like turpentine, and half a beer. You gotta down it in two slugs. Makes you spout poetic musings with a tongue so thick only Shane could understand. Problem is—he ain't here. Fitzzy stuffs an entire green bagel in his mouth, swallows it almost whole, downs his MacGowan, and says, "Now *this* is the life!"

That Same Night

Stop in at Sin-é. Place holds only 75 people, 72 of whom look like they just stepped off the boat. People without green cards drinking green beer. We're in time to see another local band (really local, since they live in the cellar) take the stage. Call themselves the Fogues. Made up of guys who used to be friends with guys who once bought a round for the guys who used to roadie for the Stogues.

During "Thousands Are Sailing," the guitar player leaps up into the air and stays there. For what seems like a long time. His head is stuck in the ceiling; he gets a standing ovation. The lead singer asks if there's a carpenter in the house. There is. Thirty-three of them, to be exact.

Later

The fact that we're in the Dublin House is news to all three of us. But it's printed right there on the matches. And the wall. And the back of the bouncer's T-shirt. As my old man used to say: "Wherever the hell you go, there you fuckin' are."

Later Still

The thing about painting yourself green is this: It's a great symbolic way to show your support of the Old Country and your family tree, but it's a terrible way to go out drinking. Mostly because your friends can't tell when you're about to puke. The point is, we didn't see it coming when Fitzy leaned over an Englishman named Trevor—who was explaining his support of the peace process in Ireland—and let blow. The hot dog, the pizza, the bagel—they made a comeback even Travolta woulda been proud of. And set off a brawl the likes of which we may never see again. Seventeen Englishmen, 27 Micks, and a side order of Hispanic, African-American, and Polish guys. When the cops show up (Carelli, Tiveiros, Jackson, etc.), none of them is related to Fitzy or Sully, so they just pack the whole melting pot in the back of a couple of paddy wagons (just for the sake of historical irony, I guess) and drop us off downtown. I share a cell with Fitzy and a Puerto Rican plumber named Bob. He says the cell gives him "déjà vu" because he had the same one after the Puerto Rican Day Parade last year.

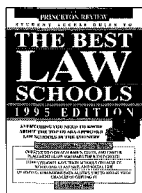
The Next Morning

I wake up to the sound of Mickey Mantle repeatedly pounding a Louisville Slugger across the side of my face. I make a count of my few remaining brain cells—eight and holding. Bob's droning on about pipe wrenches and putty knives when they come to take us to court. Ends up the judge (McSwiggin) is not only a fifth cousin of Fitzy's mom but also happened to be in Dublin House last night when the hot dog hit the fan. He thinks the Englishman, the queen, and the entire United Kingdom had it coming. All charges dropped. (That should be the motto above the entrance to the Irish Embassy.) We tell the judge about Sully, and fifteen minutes later, me, Sully, Fitzy, and Bob are sitting in P. J. Clarke's chugging Bloody Marys and discussing the merits of indoor plumbing—copper pipe vs. plastic. Fitzy says he likes plastic: "It's more modern. And it don't look shiny." Sully and I can't make up our minds. Bob—turning a light shade of burnt sienna—pukes.

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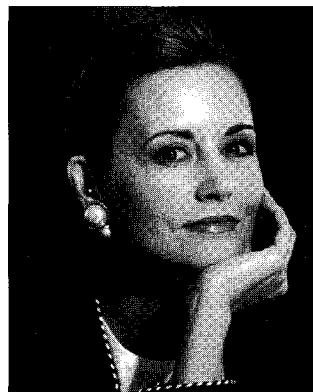


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tall



orders

A TEETERING TOWER OF CHICKEN PARTS AND DEEP-FRIED WONTON. SKY-HIGH FEATHER DUSTERS OF HOTHOUSE LETTUCES. Spikes of fried epazote, thickets of thyme, chive knitting needles that tickle the ceiling. A flying but-tress and striped columns of chocolate. The tallest seafood salad in history. Fancy American food—already aggressively muscular—seems to be growing ever taller. I do appreciate a sprightly salad, but must it leap up and tap-dance? Do we need a demolition permit to tackle dessert? Am I imagining I hear the ghost of Escoffier groaning? Or was that a giggle? Is this serious? Or fun? Or downright silly? Yes. Yes. And yes.

There are two distinct academies. The Mies van der Rohe of savory skyscrapers, the revered master,

rice-cracker flag, soaring sticky turrets of pulled sugar. The fashionable fetish to cook tall escalates By Gael Greene

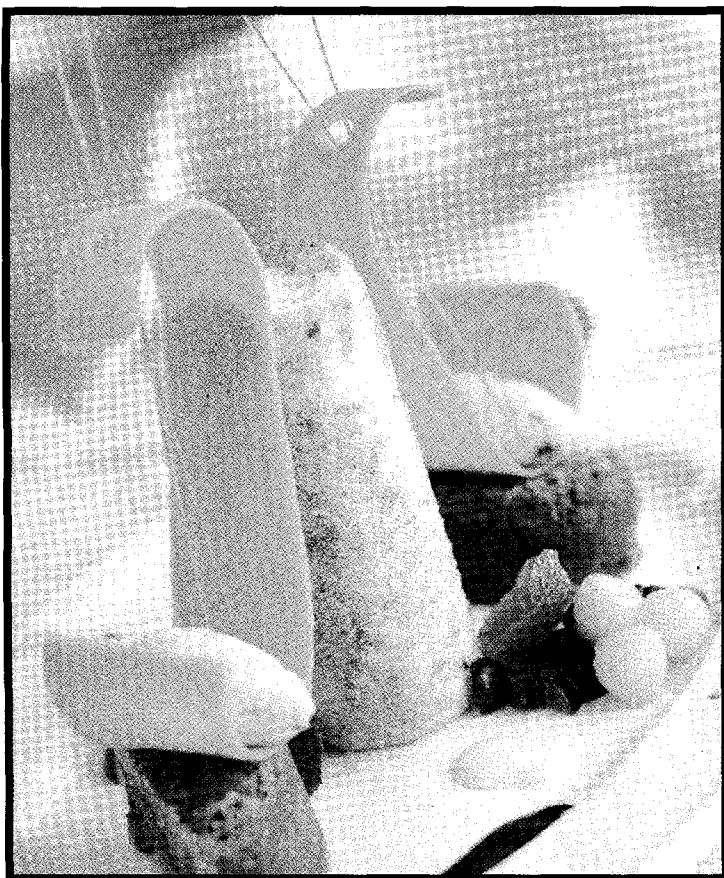
*Glazed pears in ricotta cheese
with toasted brioche*

SYMPHONY CAFE

7¼" TALL



PHOTOGRAPHED BY DANA GALLAGHER
FOR NEW YORK



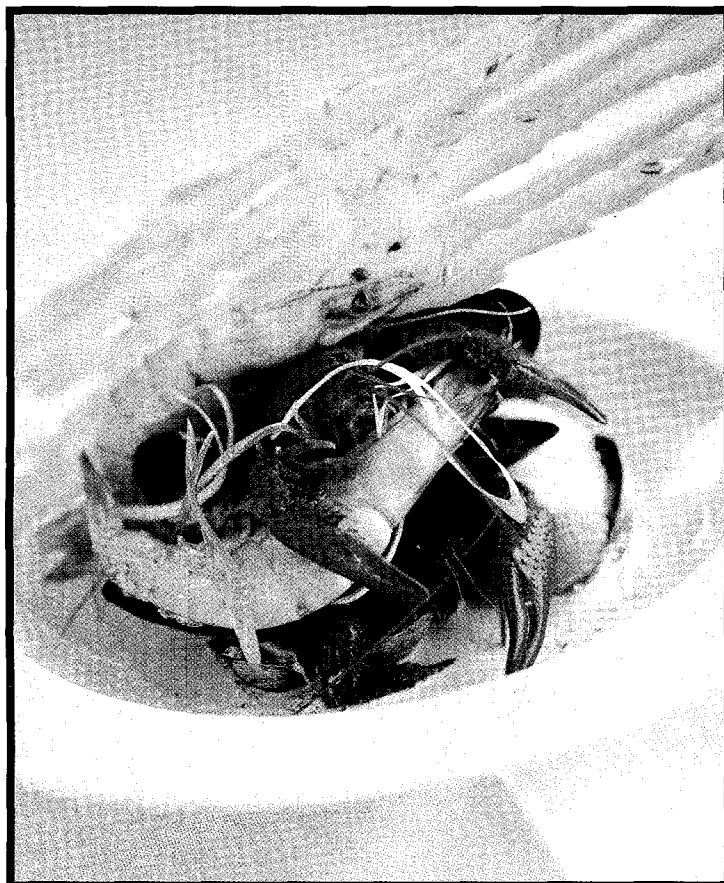
Pear-and-pecan crisp with white-chocolate ice cream

AUREOLE
10" TALL



Roast Amish chicken with shoestring potatoes

MONKEY BAR
7" TALL



Giant prawns and clams in Thai-inspired green curry

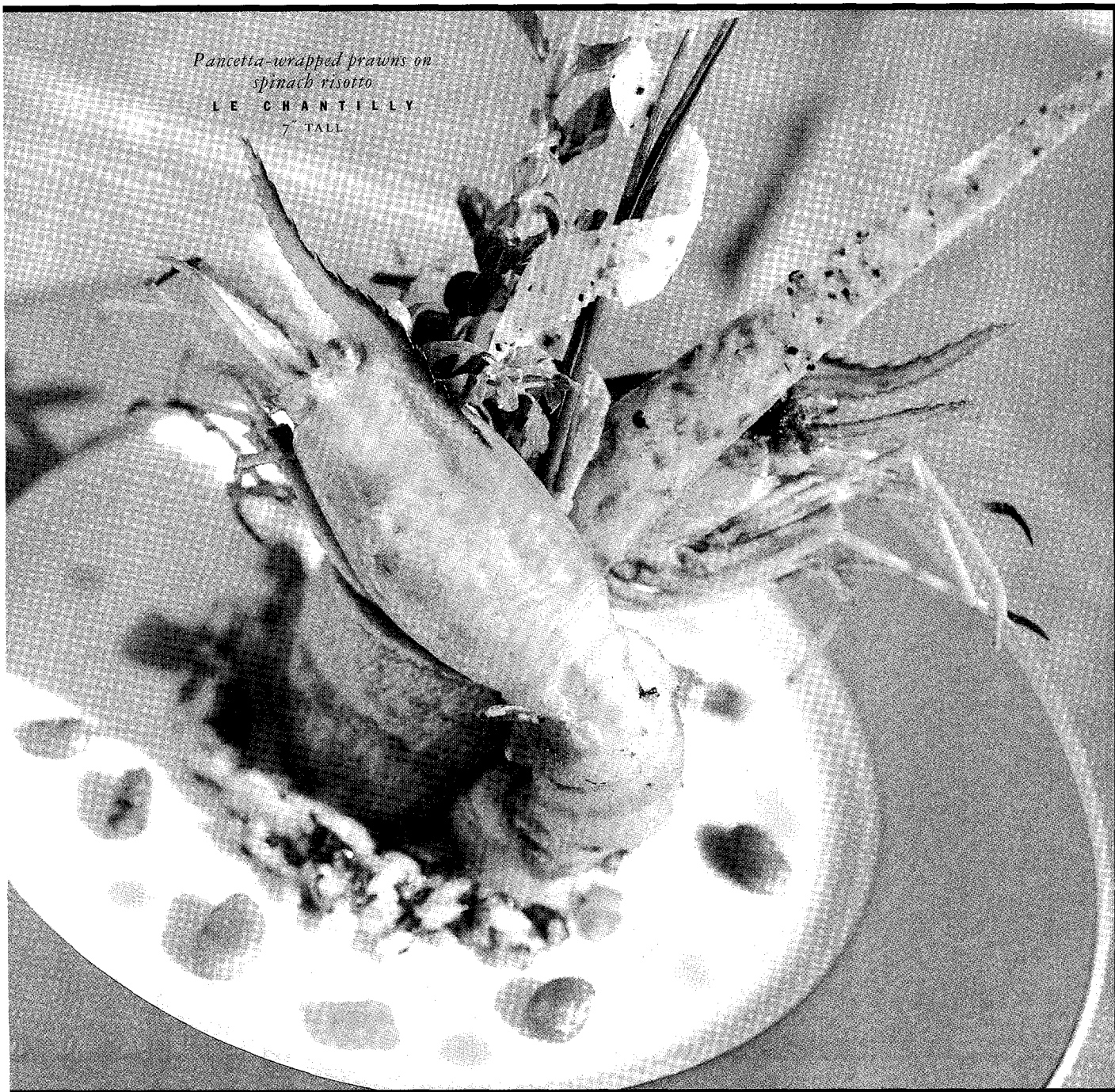
AJA
12 3/4" TALL



Grilled pork-loin "stack"

ARIZONA 206
6 3/4" TALL

*Pancetta-wrapped prawns on
spinach risotto*
LE CHANTILLY
7 TALL



Gotham Bar and Grill's Alfred Portale. The onetime jewelry designer began reaching for tall as an apprentice in Michel Guérard's kitchen in verdant southwest France—"We would pick herbs just before lunch. Those greens literally stood up. They were so full of life." Guérard loved Portale's feathery pyramids. Early at Gotham, Portale ditched his seafood salad, like Pinocchio's nose, just grow and grow. When his smoked salmon on a potato galette began to tick him off. Its mass of greens "kept falling all over." So he deep-fried a few potato chips to fence them in: "I want to control the look of the plate. The sign has to be careful and clear so the crew can reproduce it." The fable-stockade movement advanced. Soon he was swirling noodles into towering typhoons to elevate his tuna. In his briefcase, Portale has a tape measure, "the same way some people carry a pocket knife."

Across the waters at the River Café, Charles Palmer, now the owner of Aureole and a partner at Alva, was the dean of his own design school, stacking up, hoisting herbal flags, doing calligraphy in sauces. And his pastry chef, Richard Leach, unleashed, became the

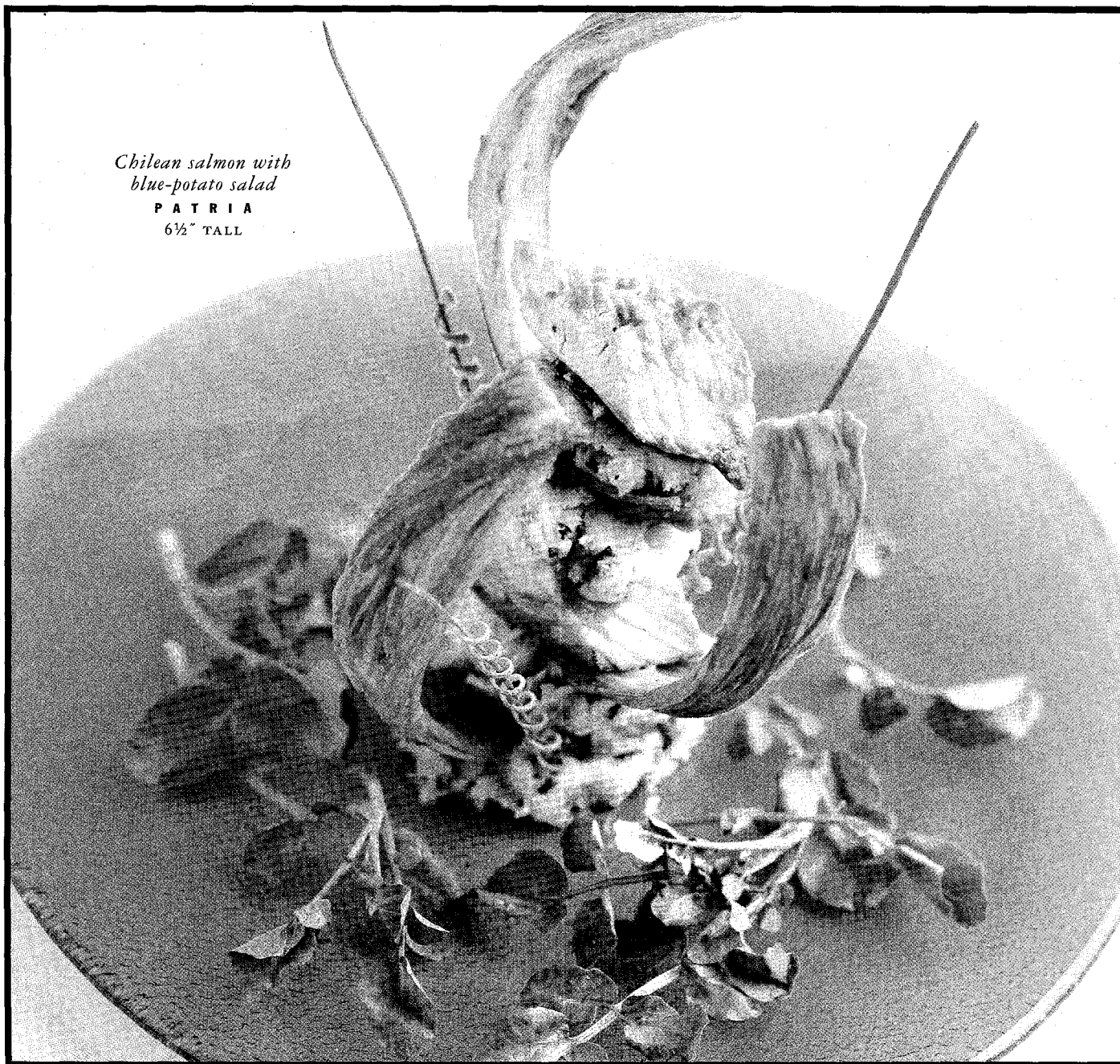
Michael Graves of sugar with his neo-Moderne columns, undulating chocolate walls, and pecan-brittle pediments. As a kid, Leach played with an Erector Set and Lincoln Logs—"The whole family was pretty artistic." He worked the line at the River Café, begging to try pastry. Everyone agrees that Leach, now sharing Symphony Café's kitchen with chef Neil Murphy, took sugar to unimagined heights. As for his imitators—"It's a compliment," Leach says. "If you could copyright food, I'd be rich on royalties."

Most of Alfred's alumni are stretching. At Monkey Bar, John Schenk's chicken is a clone of Portale's admiring borrow from Jonathan Waxman of the defunct Jams. Salad plumes soar, and even a side of crisp fried onions stacks *8½ inches tall* to the tip of its rosemary sprig. In the cramped kitchen of Arizona 206, Gotham grad David Walzog stacks pounded pork with portobellos, then tops it with pom-poms of grated carrot and jicama. Gary Robins dispatches elegant rice crackers reaching for the chandelier at Aja.

Portale broods about untalented imitators: "Any young cook with a squeeze bottle and a circle mold is capable of silly food." Like scal-

*Chilean salmon with
blue-potato salad*

P A T R I A
6½" TALL

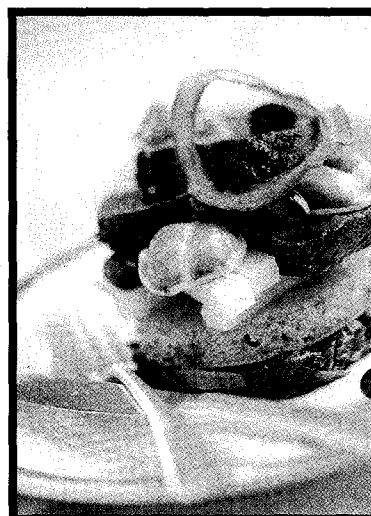


Apple baklava with apple ice cream

C A S C A B E L
7¾" TALL

ing Mount Everest, cooking tall is high risk. "You have to ask yourself, 'Is it too contrived?'" says Portale. Surveying the work of his gifted pods—David Burke (Park Avenue Cafe), Don Pintabona (Tribeca Grill), Rick Laakkonen (River Café), Neil Murphy (Symphony Cafe)—Palmer can be critical. "Height adds a dimension; it makes food more fun," says Palmer. "But some of the guys have gone *too* far. I'd like to see less theater and more perfection."

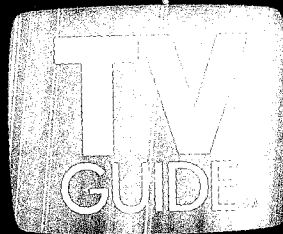
Ah, but what an adventure. Whether the red snapper will topple en route to the table sends a frisson of danger through the room—not a substitute for, say, sex with a stranger, but every little ecstasy counts. Take up the challenge: See how many squiggles of shrimp and squid you can remove without toppling the leaning Pisa of seafood. Or delicately deconstruct the tower of venison. Or bring back the feel of your toddler high-chair days—smash it to pieces with a blow of the fork. Long live Howard Roark.



Seared venison loin with maple raisins

P A R K A V E N U E C A F E
7" TALL

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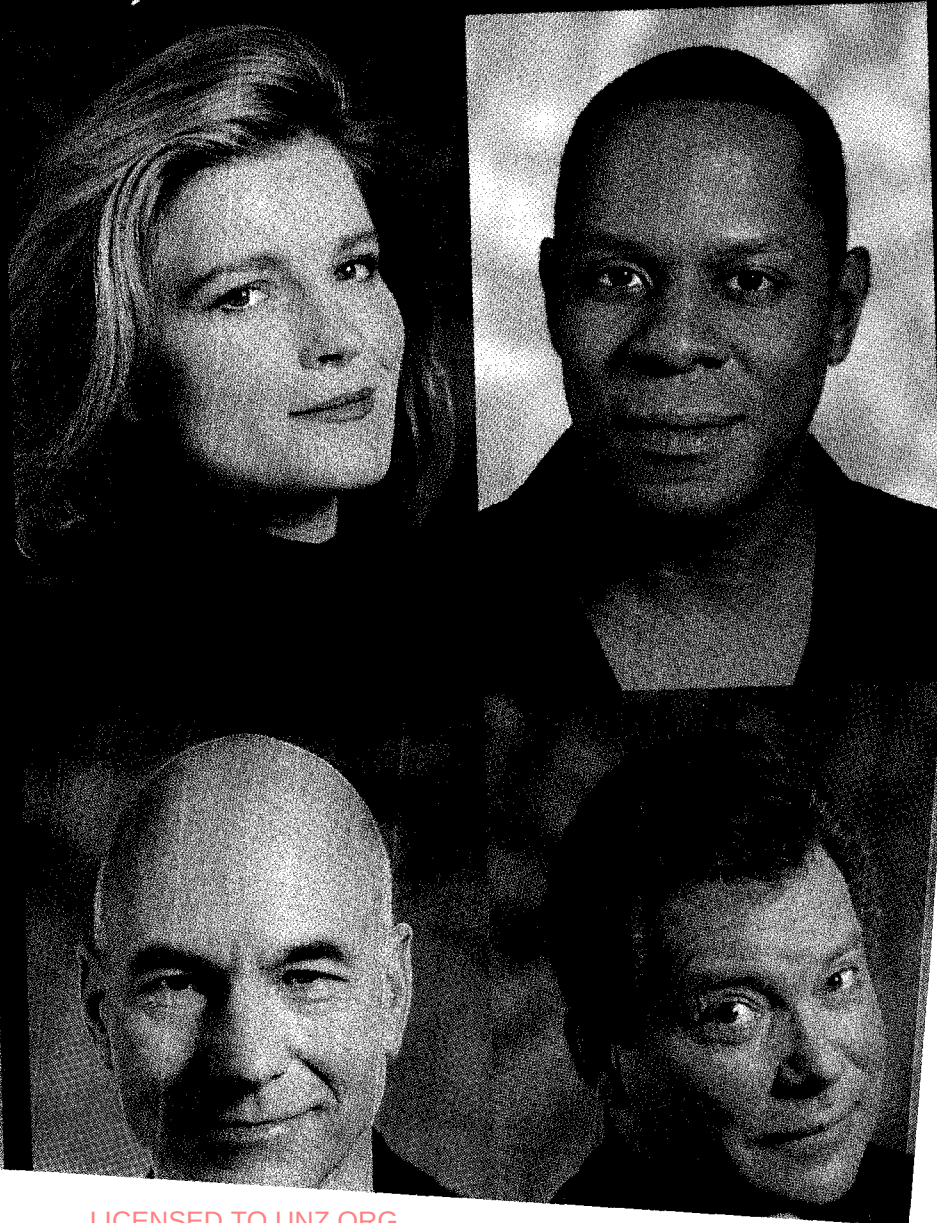
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BEST BETS

BY CORKY POLLAN

*The best of all possible things to buy, see,
and do in the best of all possible cities*



Jurassic Garden

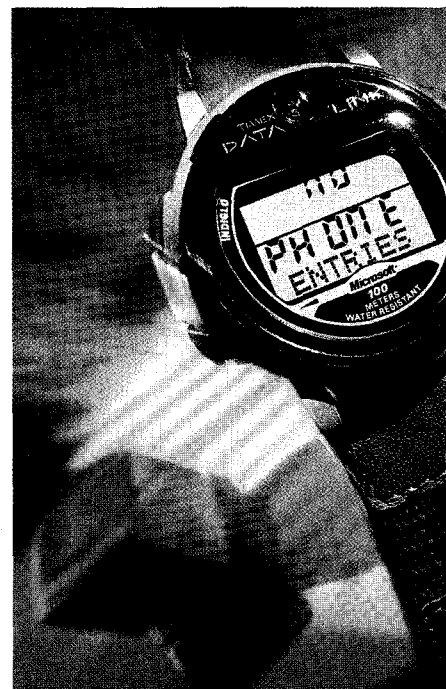
Its name may be cutesy, but Heller's Watersaurus is a nonsense watering can. Lightweight, balanced, and sturdy, it's made from recycled resin and comes one- and two-gallon sizes. The larger can comes with detachable nozzle for general spray watering (\$9.99 and \$14.99).

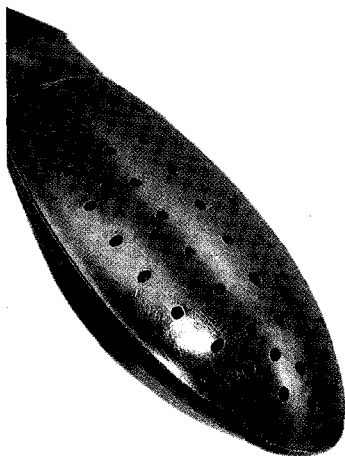
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It's All in the Timex

You don't necessarily have to throw away your Filofax or your Sony Magic Link, but once you have a Timex Data-Link watch on your wrist, your little black book will be history. In addition to providing the usual time and date functions, the watch can store phone numbers, appointments, anniversaries, to-do lists, even locker combinations. A tiny icon pops up to warn you a week before an anniversary, and the watch beeps when it's time to leave for an appointment. But best of all, inputting these entries isn't a fine-motor-coordination drag: Using the Data-Link software (it comes with the watch) and Microsoft Windows, you can download the information directly from your PC by simply pointing the watch at the screen—believe it or not (\$169).

SPECTRA SECURITY GROUP/762 Madison Avenue, near 65th Street/744-2255





Stone Age

Many of the stones at Paris Ceramics look as if they were quarried hundreds of years ago. And well they should. The ancient Jerusalem stones date back to Roman times, while the antique terra-cotta tiles were salvaged from nineteenth-century buildings. There's Lincoln limestone, too, gathered from the same quarry as the limestone used in the construction of a fourteenth-century cathedral,

and a tile floor that was copied from a medieval bedroom in the Palace of the Popes at Avignon. But Paris Ceramics also offers the fine-but-unextraordinary: hand-painted ceramic tiles. (From \$13.50 a square foot for Bulgarian limestone to \$250 a square foot for hand-cut mosaics.)

PARIS CERAMICS/150 East 58th Street/Seventh floor/644-2782

Through a Glass, Brightly

Mention Swid Powell, and thoughts turn to pricey china and other tabletop bibelots designed by architecture's pantheon from around the world. But Nan Swid and Addie Powell have recently branched out with hefty glasses designed in-house and hand-blown in Tunisia. They're called Jellybeans, and they come in five bright colors, plus clear, in double-old-fashioned and iced-tea sizes (\$12 and \$15). And nobody famous designed them.

BARNEYS NEW YORK/Both locations

BLOOMINGDALE'S/Sixth floor



The Lukewarm Zone

'Outbreak,' America's first big-budget viral thriller, never quite heats up; 'I Am Cuba,' a Russo-Cubano archival find, is overripe and delirious.

THE EARLY SCENES OF *Outbreak* RATCHET UP OUR anxiety fast. In a Zairean mercenary army encampment, back in the late sixties, a deadly virus from the rain forest attacks the soldiers' immune system with ferocious speed. Contained, then seemingly obliterated, by the American military, the virus nevertheless emerges from the jungle 25 years later and kills again. Once more, it seems contained. But not quite: A tiny monkey that may be a host animal—a screecher, with sharp little teeth—gets taken to the United States and innocently let loose in the Northern California redwoods. What follows is an initially convincing horror story. Routines that seem utterly normal—inadvertent gestures, shuttling between coasts, the usual displays of greed and carelessness—spread the deadly virus as rapidly as the flu. A kiss, a cough in a crowded theater become unwitting murder.

Outbreak, which was directed by Wolfgang Petersen (*In the Line of Fire*), gets to the theaters before the movie version of Richard Preston's book *The Hot Zone*. (That movie may be canceled anyway.) This movie exploits the audience's fear of AIDS as an element of cinematic technique, but the opening scenes are so well done I was too fascinated to get angry. Petersen, jumping from one location to another, has a reassuring big-movie competence: He moves men and material around fast; he's good with groups of people and scenes of disorder. As the disease settled into a small Northern California town, my feelings of anxiety receded and something like pleasure took over: The genre hokiness, the echoes of a fifties sci-fi classic like *Invasion of the Body Snatchers* made the movie less scary than fun. Tanks and men pour in to herd the terrified population here and there, and Dustin Hoffman, as the supersleuth Army doctor, gives such a lip-biting, anguished performance he absolves the movie of slickness. Hoffman isn't good, exactly; he's tense, edgy,

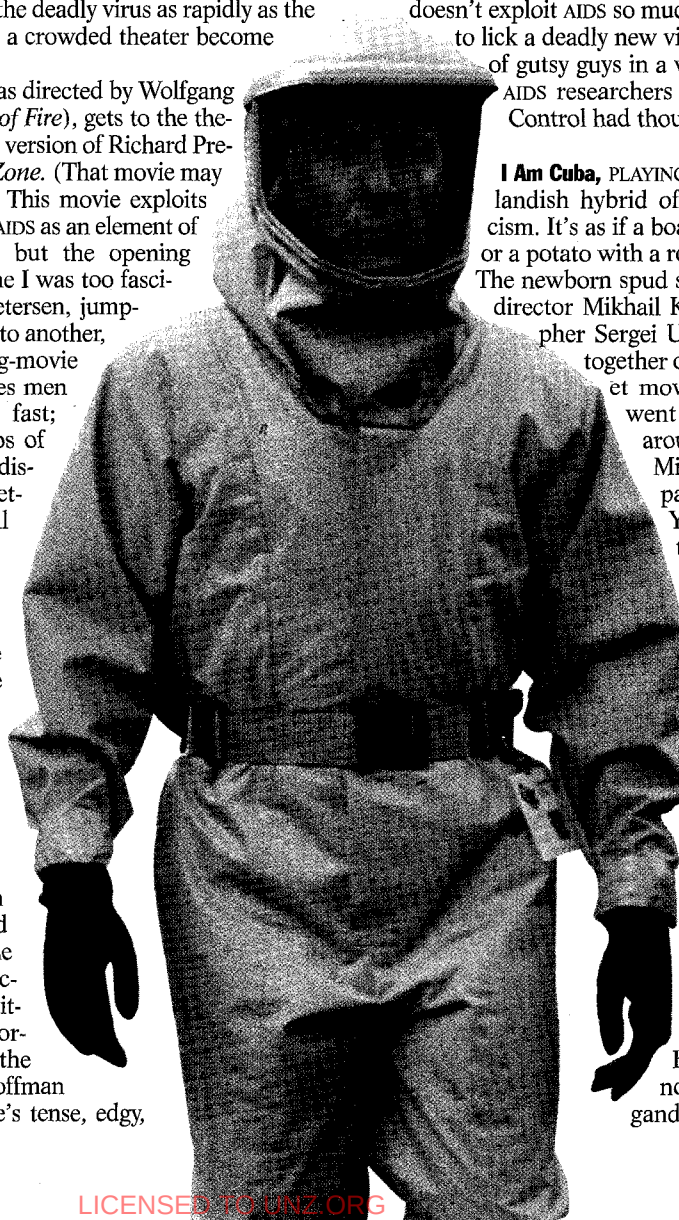
and righteous, like a B-movie actor from the fifties, but at least he's not Kevin Costner.

Somewhere in the middle, though, *Outbreak* falls off a cliff. The movie becomes a lamely conventional melodrama in which the tough little humanist Dustin Hoffman fights the tall, cynical military nihilist Donald Sutherland, and all its terror fades. The government has been storing the virus and also the antidote as part of its secret campaign to . . . You can figure out the rest. There are fake-looking helicopter chases with actors emoting like crazy in copter mock-ups a few yards above the ground, snarling confrontations between top military officers, and a dreadful scene in which Hoffman tearfully begs two young pilots not to bomb a small town. The commonplace movieishness becomes ludicrous and insulting. *Outbreak* doesn't exploit AIDS so much as trivialize it. All it takes to lick a deadly new virus, it turns out, is a couple of gutsy guys in a whirlybird—if only all those AIDS researchers at the Centers for Disease Control had thought to rent a chopper!

I Am Cuba, PLAYING AT FILM FORUM, IS AN OUTLANDISH hybrid of propaganda and aestheticism. It's as if a boar had mated with a macaw, or a potato with a row of sugarcane. The result: The newborn spud sprouts feathers. The Soviet director Mikhail Kalatozov and cinematographer Sergei Urusevsky, who had worked together on the celebrated 1958 Soviet movie *The Cranes Are Flying*, went to Havana in 1962, right around the time of the Cuban Missile Crisis, to make a propaganda film. Poet Yevgeny Yevtushenko tagged along; the three hooked up with Cuban novelist Enrique Piñeda Barnet. In 1964, after much travel, considerable immersion in prerevolutionary (i.e., colonial) culture, and many meetings with officials, they concocted this fabulous monster, which has never been commercially distributed in this country (The movie is being brought out by Francis Coppola, Martin Scorsese, and a small distribution company; it will soon be released nationwide.) Set in the final days of the corrupt Batista regime, the movie is nominally a work of propaganda. But the filmmakers, es-



Rene Russo (above) and Dustin Hoffman in *Outbreak*: All it takes to lick a deadly new virus is a telephone, some gutsy guys, and a chopper.



caping the austerities of the Soviet film bureau, Mosfilm, fell under the spell of the brilliant sky, the heat, the sullen-sexy, full-bodied women and handsome men. Whatever their intentions, they wound up making a sensuously beautiful movie. *I Am Cuba* is certainly propaganda, but the stiff, Marxist-Leninist platitudes are embodied in a languorous, art-for-art's-sake visual scheme that contradicts the message at every turn.

There are no central characters, only long vignettes of prerevolutionary oppression. American businessmen in white suits sit around in bars, laughing and making crude jokes. Sainly Latin girls are menaced by carousing Marines. A resolute sharecropper sets fire to his land rather than let it fall into the hands of the United Fruit Company. Fidel and Communism are irresistibly on the march. Heroic student radicals, bursting with idealism, go proudly to their deaths for *la revolución*. "I am Cuba . . .," intones a nameless female, over and over, in the kitschy drone of Yev-tushenko prose poetry. *Viva la revolución!* Yet from the opening sequence, in which the camera, borne aloft in a helicopter, approaches the gleaming island from the sea and then passes over it, the black-and-white images are astoundingly fluid and expressive. Using filters, the filmmakers made the palm trees look like huge white feathers scraping a darkened sky. At the Havana nightspots, the camera, intoxicated, spins through a phantasmagoria of faces; it glides down an outdoor hotel elevator and then wanders, insinuating as a gigolo, through crowds of vamping, luscious girls in bathing suits; finally, it ducks into a swimming pool and heads underwater, as if to cool itself off. Capitalist decadence has never looked more enticing, more fantastic. *I Am Cuba* could be a hymn to the liberation of appetite.

The movie doesn't work, of course, either as art or as propaganda. The filmmakers become so excited about the visual possibilities of each episode that they keep forgetting what revolutionary points they're supposed to be making. Even when an oppressed peasant grandiloquently dies, they spin off into sheer fantasia, whirling the camera around like maniacs. After a while, the meanings slide into reverse: Sinful Havana looks so beautiful that one longs for the continuation of Batista's rule.

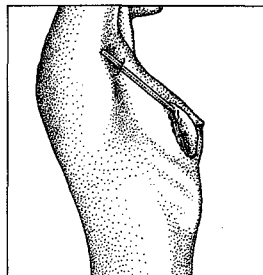
I Am Cuba is the first, and perhaps the only, work of Communist decadence, and it suggests that what the Soviets saw in Cuba was not all that different from what the Mafia saw there—sex, sunshine, freedom from restraint. Compared with such splendor, the movie's revolutionary promises of "land" and a more equitable future come off as pallid clichés. Communism was never right for Cuba, and this movie suggests why. That none of Castro's dreams came true only enhances *I Am Cuba's* irresistible, bittersweet aura as a sport of history, an ironic found object.

Gynecomastia. Male Breast Reduction.

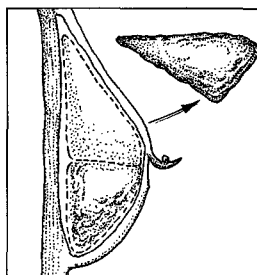
Gynecomastia refers to a condition where the male breast becomes enlarged. As many as one of three males are affected by this embarrassing problem. Gynecomastia develops from a variety of causes, but most often it is just an increase of fatty or glandular tissue due to a subtle imbalance of hormonal metabolism.

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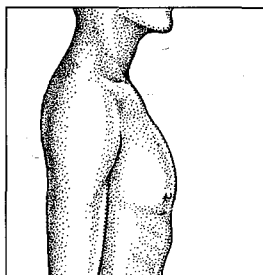
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Riches and Rags



'The Heiress,' a play-out-of-James about eternal human problems, is powerful and civilized on stage—and makes four other plays look impoverished.

Cherry Jones
and Frances
Sternhagen in
"The Heiress."

HOW LITTLE IT TAKES FOR A GREAT EVENING OF theater! A brilliant novelist, Henry James, to write you a story; a clever husband-and-wife team, Ruth and Augustus Goetz, to adapt it for the stage; a director like Jed Harris; and a pair of actors like Wendy Hiller and Basil Rathbone. Of course, that was in 1947, when literate stuff still sold on Broadway, though even then the producers nearly wrecked it by, at first, insisting on an unconscionable happy ending.

And now, in 1995? You needed the smarts of André Bishop and Bernard Gersten of Lincoln Center Theater to realize that a play about basic, eternal human problems—even without reference to racism or AIDS; even without nudity, male or female—could make it, as **The Heiress** must if there is anything resembling a civilized theatrical audience left in New York.

Since many of you have seen the movie, you may think you know the story; but it is far, far stronger on the stage. Austin Sloper, a wealthy Washington Square physician, cannot forgive his loving daughter, Catherine, whose birth caused the death of his beautiful wife, and who, on top of that, turned out to be "an entirely mediocre . . . creature without a shred of poise," as he sees it, little realizing that her shyness, if not her plainness, was caused by his frigidity. Morris Townsend, a young man of good looks, great charm, and poor prospects, arrives on the scene, and instantly he and Catherine fall in love.

It is certainly love on the love-starved girl's part, but is it on his? He is a cultivated butterfly, now living off his widowed sister, whose five needy children he never helped while spending his modest inheritance on travel and luxuries. Dr. Sloper is right to see him as a for-

tune hunter. But poor Catherine is equally right to want to marry such a spirited suitor. And even Morris, craving Catherine's money and house as much as he does her, is not entirely in the wrong: With him, the wall-flower would bloom—if not forever, for a glorious day.

This is where the work's mastery asserts itself. None of these main characters is entirely right or wrong. Dr. Sloper is a cold and even cruel fish, but he sees much of the truth about Morris, even if he is purblind about Catherine, whose hidden strength greatly resembles his overt strength. And though Morris is no good at earning he may, with his talent for spending, at least be more liberating in the short range than some sedulous dullard. So Catherine is almost right to demand her happiness. Better to pay the Pied Piper someday, or even now, than never to have danced to his heady music.

Thus everyone is both right and wrong, and we have a story that, though amusing in places, is ultimately as lean, stark, and fateful as Greek drama. And for this we needed a gifted director such as Gerald Gutierrez not afraid to take chances on letting people just sit and talk, on enveloping the stage in darkness when that is called for, on letting retards into the propulsiveness where rubatos are helpful. We needed a Dr. Sloper who, like Philip Bosco, knows how to use irony as a weapon with the supreme swordsmanship that allows him to dismiss Catherine's goodness with "You're good for nothing unless you are clever." The actor has a way of being engagingly brutal, humanely forbidding: His Sloper is wise and fallible, strong and pathetic, in seamless oneness.

We needed a Catherine like Cherry Jones, whose long-shining, awesome talent should finally be obvious even to the most dense. She can turn as translucent as John Lee Beatty's fine, diaphanous set, and so let us see

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into her innermost self, where conflicting impulses nag away at each other till repressed but luminous humanity bursts dazzlingly forth, only to be finally and irrevocably squelched. Miss Jones does wonders with the minutest movement, the subtlest inflection, and can act even with her cheekbones. Just her range of "yes'es is prodigious and shattering; not since Joyce's Molly Bloom has anyone got such mileage out of that humdrum monosyllable. This is a performance to feast on.

Jon Tenney dexterously maintains the ambiguities of Morris in steady motion, never letting the character shed his genuine complexity, and always keeping us guessing. Frances Sternhagen is delicious in her chaffering-startling way, and Lizbeth Mackay is deeply touching in her tormented silences. The others, too, are fine; only Michelle O'Neill is a bit too commonplace. Also contributing gallantly are Jane Greenwood's tastefully eloquent costumes and Beverly Emmons's thoughtful lighting.

How ironic that the dearly sought theatrical success that always eluded James the playwright should have come to a number of dramatic and operatic adaptations of his fiction. Anyway, *The Heiress* has a wealth of treasures to bestow; it would be foolish to abstain from one's share in them.

THEATER

MEDIOCRITY, IF IT IS REALLY MEDIOCRITY and not a euphemism, is no sin. **Smokey Joe's Cafe: The Songs of Leiber and Stoller** may, however, be a case of overdosing on mediocrity. This stuff demands a venue other than Broadway, where it is overpriced and inappropriate, unless you take the not untenable position that Broadway is bankrupt. The most interesting thing about *Smokey Joe* (there is no café to speak of) is the credits. This consummately mediocre show had two conceivers, one co-conceiver, and nine producers. Moreover, Jerry Leiber and Mike Stoller, the songwriters, had, over the years, nine collaborators on their output. The muses, to be sure, are nine; but so are the circles of hell. One can sit through the first half of the show in a state somewhere between amusement and bemusement, but the hour after intermission feels unremitting and indigestible.

What Leiber and Stoller are like as lyricists you can ascertain from the sample lyrics displayed outside the theater, yours for nothing. As composers—well, it depends on how you rate such summit achievements of theirs as "Love Potion #9" and "Hound Dog." However agreeably one such song may strike you in a club or on the radio, a theatrical evening of a homogenized forty of them requires fortitude to endure.

But you get them in the glamorized form of a revue, directed by Jerry Zaks,

with musical staging by Joey McKneely. You wonder just what the prestigious Zaks wrought, as there is little here not covered by musical staging. Perhaps he contributed the one bright idea of having three giant suits at Saks dance an awed would-be customer into submission. Even the scenery, by the gifted Heidi Landesman, is too fragmented and peripatetic to make a strong impression. The savvy costumer William Ivey Long overindulges his taste for chichi; Timothy Hunter's lighting does nicely within the bounds of déjà vu.

There are nine (again!) performers in the interracial cast. Four men—Ken Ard, Adrian Bailey, Victor Trent Cook, Frederick B. Owens—are winning in close harmony, routine in their solos. Michael Park is wasted as a surrogate Elvis. Of the women, Brenda Braxton is an unsuccessful Josephine Baker clone, who'd do better in smaller doses; B. J. Crosby is a meaty mama who can caterwaul with the best (or is that the same as the worst?) of them; DeLee Lively is duly lively; Pattie Darcy Jones should never have left Dogpatch. The band handles the slick orchestrations smoothly. Instead of body mikes, the performers wear gizmos that make them look like telephone operators. I kept hoping someone would phone in better songs, but no such luck.

"THERE IS NO RULE FOR WRITING A GOOD play," wrote Henry de Montherlant. "But it requires a lot of malice." With this in mind, I had high hopes for **Death Defying Acts**, a trio of one-acters by such masters of malice as David Mamet, Elaine May and Woody Allen, staged by Michael Blakemore, one of the cleverest directors around. And there is malice enough in these plays; what is missing suggests that there exist, after all, some rules unsafe to flout.

In Mamet's *An Interview*, an attorney is being interviewed by an "Attendant." The interviewer is amazingly unforthcoming the lawyer unsurprisingly garrulous. There is something odd about this very bar room, and though Mamet's verbal machinations may be even trickier than usual this could take place in any standard Mamet milieu. The humor—besides facile capitalization on endemic hatred of lawyers—stems mostly from the attorney's having buried in his memory an incident involving a borrowed lawn mower, which the literal-minded interviewer keeps thinking of as an actual burial. Out of this implausible ambiguity, Mamet spins an interminable cat-and-mouse word game that fails despite good acting by Paul Guilfoyle and Gerry Becker.

Before we can be amused, we must know what is at stake. Mamet, however, who was overexplicit in writing much the same play once before, when it was called *Oh, Hell*, now tries withholding hell until the punch line. Neither works. What we get, as so often in Mamet, is an elaborat

variation on "Who's on First?"—a baroque embroidery on a preposterous premise—but Abbott and Costello were snappier and funnier. Here, moreover, unlike in *Oleanna*, there is no controversial issue to take a splashily impolitic stand on.

In Elaine May's *Hotline*, Dorothy, a hooker contemplating suicide, tries desperately to get the phone number of the Suicide Center—not just a suicide center—and is foiled all the way. Meanwhile, Ken, a frightened tyro at *Hotline* (a suicide center), is experiencing the terrors and triumphs of a first night's rescue operation, supervised by more experienced operatives who either abandon him or get in his way. Inevitably, Dorothy, the inept self-immolator, and Ken, the bumbling support supplier, meet at the ends of a phone connection, only to exasperate the daylight out of each other. The rule in such a black farce is that we must not wax serious or sentimental by taking either character's plight to heart, and stop laughing. This is the law Miss May breaks, no fault of the porous acting by Linda Lavin and Gerry Becker. If Mamet's play lacks a sturdy enough premise, Miss May's misses out on comic detachment, and even, perhaps, on a sufficiency of malice.

No such problem affects *Central Park*

West, which is ruthless about adultery and May-September affairs on the Upper West Side, a territory Woody Allen knows all too well. A psychotherapist and her lawyer husband are splitsville. Is he eloping with his long-standing secret paramour, the better half of their best-friend couple,

one here connects sexually with anyone, a minus in a sex farce.

Think of a play by Georges Feydeau as performed at the Comédie Française: No one gets laid, but how the air is crepitant with craving! Here, on the contrary, everyone has slept with everyone, including an army of offstage partners, whose numbers keep growing by geometric progression. Yet there's not a flick of true libido anywhere.

Imagine, if you will, a sophomoric litany of lines such as these: "I was a bit surprised"; "You probably were; you probably started to lubricate." "A man cannot ejaculate every day in double figures." "I was asked to masturbate into a test tube"; "My God, what an aim you must have." "I always knew you'd fuck a snake if they held its head." Not to mention a smarmy joke about one of the wives, who was given the Heimlich maneuver by a man in a restaurant: "Now, whenever she dines, she gags." A long hour of this, believe me, goes a very short way.

You may have noticed the difference in sound between educated laughter and know-nothing hee-haws, of which there were quite a lot. The final count on the Thinking Person's Laughmeter, out of ten: Allen, 4.5; May, 3; Mamet, 0.9. ■



Guilfoyle, Lavin, Becker, Monk in Woody Allen's "Central Park West."

as she assumes, or is there a much younger puppy in the manger? Allen sets up the situation carefully and gets a fair amount of comic payoff, but he enjoys his schoolboy smuttiness overmuch, dawdles, and refuses to let go. Don't blame Blake-more's adept direction or the fine cast, which is further reinforced by Debra Monk, unless perhaps for the fact that no

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POP MUSIC KIM FRANCE

Little Girl Lost

Will the real Juliana Hatfield—folkie or rocker? feminist or guy's girl?—please stand up?

MOODY UPPER-MIDDLE-CLASS BOHO GIRLS need spokeswomen just as much as the next misunderstood minority, and for every generation, pop music has provided them, from Carly to Joni to Liz. Whether pouty Wasp Juliana Hatfield fits into this category is a tough call. On the one hand, we have an artist who learned about music from her British nanny while growing up in the rich Boston suburb of Duxbury, who's got a feathery baby-doll voice, and who sings about crushes and cool older sisters and even supermodels. But she also wants more than anything to rock out like the boys, and this is a goal she has pretty much succeeded in on her third album, *Only Everything*.

The problem is, in Hatfield's pursuit of this objective, she has overlooked the possibility that she could rock

out like a woman. Since her debut album, *Hey, Babe*, was released in 1991, the market has become crowded with acts like Courtney Love, PJ Harvey, and the Breeders, who are doing just that. Though they bridle at being clumped together, it would be silly to pretend these artists have no more in common than their gender. They are all exploring a kind of femininity that is raw and angry and that pushes boundaries. Hatfield, however, has written a song called "Spin the Bottle" that is actually about playing spin the bottle; she seems to be stuck in some weird adolescent time warp. In a music world populated by outsize women, she seems forever destined to be a girl.

Hatfield is talented, and a good songwriter. But it is hard not to consider her kind of a ninny. She has caught endless flack for her insistence that women are genetically inferior guitar players (though on this album, she displays no small amount of guitar mastery). She gets snippy when interviewers ask whether she's a feminist, and she says no. She caused a stir a few years ago when she told a reporter she was still a virgin. Hatfield goes out of her way to distance herself from her gender, insisting that she has few female friends and prefers playing music with the guys.

In a way, Hatfield has found herself in the same place as did another of the decade's most confused and interesting young women, Katie Roiphe. *The Morning After*, Roiphe's 1993 book calling for an end to victim feminism and date-rape hysteria, alienated many who might have agreed with the basic premise. Roiphe accomplished this by cutting endless slack for male behavior—just boys being boys—while calling women to task for being anything less than superhumanly strong-willed. One got the impression that Roiphe, like some Uncle Tom of the gender wars, was embarrassed to be lumped in with such a bunch of big babies. And Hatfield gives off the same impression: that to side with other women is to volunteer oneself for the B team, and to be perceived by guys as uncool and a whiner.

None of this would even be worth noting if Hatfield's primary gift weren't as a songwriter with something revealing to say about the female perspective on love, vulnerability, and desperation. In her former band, the defunct Boston trio the Blake Babies, and on her two previous solo albums, Hatfield gave us jangly, upbeat melodies matched with lyrics that were dead-on. "Ugly," from *Hey, Babe*, was a sad, plainspoken gem about looking in the mirror and hating what you see; "My Sister," from 1993's *Become What You Are*, is a tribute to every girl who's ever played the beleaguered Jan Brady to someone else's perfect, popular Marcia.

These were peculiar and, in their own way, brave songs that depicted a woman in her mid-twenties still toughing out the emotional battles of a 15-year-old. In this context, the virgin thing made sense; so many of the songs seemed as though they could only have been written by the genuine article. While the jaded lyric of her contemporaries Liz Phair and Courtney Love make you feel like they could both teach you a thing or two, Hatfield's songs inspired the opposite reaction. You wanted to politely tap her on the shoulder, sit her

down, and go, "Hello?"

But on *Only Everything*, Hatfield has for the most part kissed the sweet, naïve lyrics and winsome melodies good-bye. For years, she has said she wanted her music to have a rougher edge. So she recruited Paul Q. Kolderie and Sean Slade, the same producers responsible for the blare of Love's *Live Through This*. Commercial instinct probably had something to do with this metamorphosis, too: For all the reams of publicity she has generated, Hatfield has never sold particularly well. Adding more heft to her sound made good money sense.

(Hatfield's "Spin the Bottle" was supposed to be the big hit off the *Reality Bites* soundtrack, but it got negligible radio play and disappeared immediately. The album's second single, Lisa Loeb's "Stay," went on to be the surprise runaway hit. It might have become clear to Hatfield that in order to ever get over, she'd have to either slough off her alternative-rock sensibility and go for the more traditional and accessible approach that had worked so well for Loeb or try to make her new, harder style work out.)

So Hatfield has planted both feet in the land of big guitars, but it's not entirely clear that she belongs there. On many of the tracks, her delicate voice doesn't rise to the level of the more aggressive sound. One can almost feel her wanting to belt or wail or scream, and it's not that she's holding anything back—it's simply beyond her musical range. Sometimes, all the extra noise just seems unnecessary and tacked-on. "Dying Proof," an angry, tender lament for a drugged-out friend, has spare, elegant moments that are very nearly ruined by overwrought flourishes. The best songs are ones like "What a Life," in which a little of her old buoyancy is allowed to come through.

As for providing more insight into the female condition, Hatfield appears to have dropped the topic almost entirely. There are a couple of heartbreak songs here, but they're of the stoic, dust-yourself-off-and-soldier-on variety. Hatfield has clearly decided to keep the listener at arm's length from here on out, and this is really unfortunate, for a couple of reasons. By abandoning her confessional tone, she has given up her most distinctive quality, leaving us with precious little to feel connected to. Furthermore, the album feels unresolved, as though its creator were still trapped by some vague, unconsidered despair.

Which is not to say that *Only Everything* isn't a good album—it is easily her most accomplished yet, technically. And its relentlessly boppy first single, "Universal Heart-Beat," is everything you could ask for from a pop song in 1995: great hook, lots of fun crunchy guitars in the chorus, clever video destined for MTV Buzz Bin status. But the record has the kind of emptiness that happens when an artist isn't playing to her strengths.

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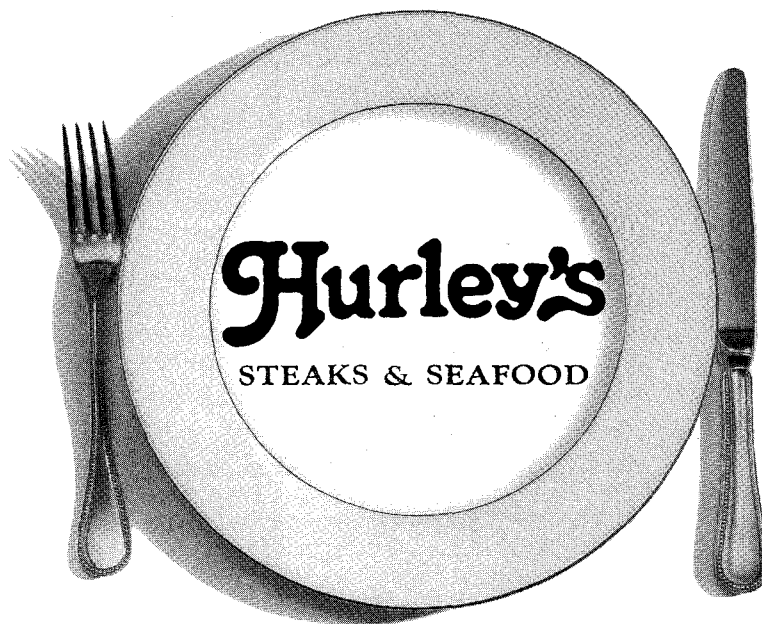
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ART MARK STEVENS

An American Nightmare



Bruce Nauman's
*Violins Violence
Silence.*

THE **Bruce Nauman** EXHIBITION THAT OPENED last week at the Museum of Modern Art is, by some yardsticks, the third-largest show in the museum's history. This does not mean that MOMA ranks Nauman No. 3 behind Picasso and Matisse, who received the largest shows. A single Nauman may fill an entire room; a comprehensive survey of his work therefore requires a great swath of space. But the exhibit's startling scale does accurately convey Nauman's standing in the contemporary art world. For many influential curators and critics in their forties and fifties, Nauman is a preeminent figure—often their main bet on who in their generation will last.

As a result, the current retrospective must be seen by anyone interested in contemporary American culture. Organized by Kathy Halbreich of the Walker Art Center in Minneapolis and Neal Benezra of the Hirshhorn Museum in Washington, the show comes to New York under the direction of Robert Storr, a curator in the Department of Painting and Sculpture at MOMA who is a strong supporter of the artist. Almost two floors have been given over to Nauman's installations, videos, animal casts, and blinking neon pieces. It makes for an odd transformation of the museum. In areas once tidy with painting, there are now disturbingly open spaces. Where there was quiet, there is now incessant modern racket.

Bruce Nauman is an existential showman who often matches the beat of infantile narcissism to the coolness of neon.

What explains Nauman's standing? The answer is not simple—and goes well beyond the usual descriptions of Nauman's work as, say, psychologically disturbing. Part of the answer has to do with what else has happened in the art world in the past 25 years. In the view of many, painting has lost the confident centrality that characterized it during the years of Abstract Expressionism and Pop—the determination not only to make good art, in short, but to provide an essential sounding for our civilization. The market has also cheapened painting by turning it into big money, helping to create an atmosphere of hollow cynicism and inflated posturing in the art world.

Idealistic attention has therefore turned toward artists who, like Nauman, have drawn upon means other than painting, such as nihilistic Dada neon, and video, to create a picture of

our world that could not be so easily bought and sold. Alas, I can almost hear the sighing—as one imagines an alternative of boring videos, pompous p.c. haranguing and bits of pretentious art crud lying around on the gallery floors. But Nauman is not like that. He owes his reputation to qualities rarely found in SoHo, which separate his work from the fussy and marginal position of much contemporary art.

Nauman's theatrical sensibility is rooted in the ashes of classical European despair, with a particular closeness to the philosophical clowns of Samuel Beckett. He has transformed this essential modernist current into a rude and vulgar American idiom. He is pungently American—and a showman in the American style. A master of the slapstick sublime, with a knack for using peculiarly American things such as neon and word jingles, he is at his best grimly entertaining, which many intellectuals foolishly suppose to be inconsistent with serious art. He is an American, moreover, not in the condescending way of a New Yorker examining the provinces (or because he wears a cowboy hat) but from within, viscerally. Like the playwright Sam Shepard, Nauman has a gut feel for the outlying American spaces. He is an existential showman at the melancholy American carnival.

In fact, the installation at MOMA reminded me of nothing so much as a carnival at dusk in a remote western town. A bizarre carnival, to be sure. Different rooms, booths, beckoned with noise. People were milling about

ather confused, among the competing stimulations. The large vacant areas between the works recalled that vast, echoing western space that haunts, mocks—nakes ineffably lonely—the small and busy brightness of a carnival in a small own. Neon signs blinked among arousels and clowns; violence and sexual vulgarity sometimes broke the shiny surface. Death was there, too, in the form of trung-up animals. Any westerner driving oward a carnival knows that a deer may ump in front of his headlights—and is not urprised to see a carcass hung by a hunter n the gate of, say, the trailer park just be- ond the fairgrounds.

The furious expressionist edge of Nauman's "clown" has none of the European legance of Beckett's hoboes. He is instead erry Lewis's deranged cousin, a creature who (like Lewis) embodies the disturbing ote of tantrum and regressive infantilism hat runs through the American character—and yet remains a poignant figure, for ll that, in his innocence and desire to get o the animal bottom of human feeling. Nauman has always been interested in inding, and facing, what is embarrassing, wkward, and disturbing about the body. or example, *Poke in Eye/Nose/Ear* is a ideo showing a man doing, idiotically, in low motion, what the title says. Nauman's use of scale is what makes this vision of nightmarelike childishness oppressive. He makes it grandiloquent, the size f a billboard. *Clown Torture*, in turn, is a oom in which there are two large video reens to either side; directly in front are our screens of ordinary TV size. On one f the big screens, a clown throws a antrum, wailing, "No! No! No!" and hildishly stamping his outsize feet on the oor. On the opposite screen, a clown quietly sits on the can, flipping through the ages of a magazine. The four smaller reens show, among other things, a clown agging on his gags.

Nauman often matches the heat of intile narcissism to the coolness of neon. n *Mean Clown Welcome*, a neon parody f male violence, two clowns engage in sticuffs. The work jumps with a rhythic Vegas blink—or is it wink?—as each eon clown, penis flipping up and then own, strikes the other in turn. People nile when they see *Mean Clown Wel- ome*. And they should: That's what akes the piece work. The smile puts the oint on one of the bleakest creations in merican art, a vision of the world as a eon night in which violence has become echanical, buffoonish, inescapable, com- ercial, funny.

Neon, one of the essential American il- minations, is a light that belongs to arkness. Whorishly beautiful in its hues, is the light of alienation, but never with- ut its promise. It often coolly advertises ie commercial conviviality of a bar. Not rprisingly, Nauman likes to infiltrate id- it-savant messages into neon. Like adver-

tisements, his messages are often charac- terized by word play. One sign is nothing more than the word WAR, but it blinks first R and then A, so that one reads RAW before seeing WAR. The neon *Violins Violence Si- lence* moves us not simply because of what each word evokes but because the words are so tangled up, almost impene- trable, blinking backward and forward.

Nauman also attacks that other great American messenger, the television set. Early on, he developed a taste for upend- ing the image on the screen—in one work, a man plucks at a violin, for example, but we see him standing horizontally rather than vertically—which disorients our con- fidence in the stable television rectangle. Nauman also likes to use the TV to satirize Babel; in particular, American babble. In the amusing *Good Boy Bad Boy*, we enter a room that contains a pair of television sets, on each of which a talking head—one belongs to a white woman, the other to a black man—emits earnest declarative statements. Their messages mingle, but there is no meeting. The piece is all mouth, no ear.

Some of the spaces in Nauman's instal- lations are threatening and, as with the neons, sort of funny. In his early *Get Out of My Mind, Get Out of This Room*, the viewer enters a pure-white room where one naked bulb is hanging. The most hos- tile voice imaginable—perhaps the mother of this voice was a serial killer who mar- ried a rapist—orders the viewer out of its mind and room. The most grimly expres- sionist of Nauman's visions display animal casts evocative of slaughter and cruelty. In *Carousel*, the animals are dragged around in a circle by a machine that emits a ghast- ly electronic moan.

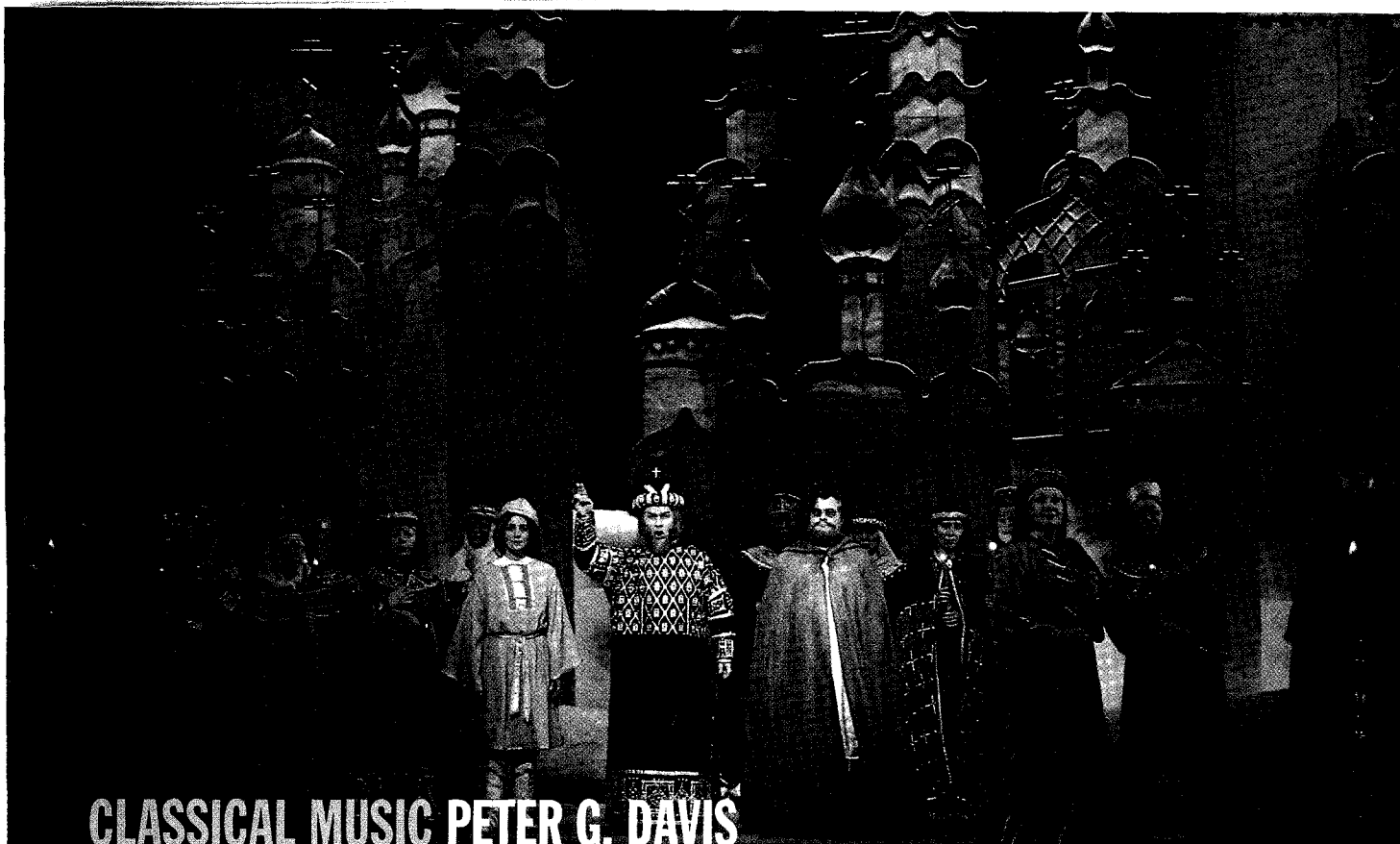
Any judgment of Nauman's work de- pends, in part, upon what one thinks of the traditions represented by Beckett, Du- champ, and those artists who have used the circus as a symbol of a grotesque modern world. Often, critics will accept on the stage or in a book what they will not toler- ate in an art museum. In any case, this par- ticular "line" of feeling in art is exceedingly familiar and even fashionable by now. On- ly because many people still recoil from it can sentimental intellectuals suppose it fresh and surprising. Yet Nauman has crossed this sensibility with a dark strain of American Pop, with results that are un- forgettable.

And he is such a gentle artist. Only one painfully sensitive and outraged by the world would find shock so deeply, and harshly, necessary. While he obviously wishes to avoid corniness, Nauman's ideal- ism constantly glimmers around the edges of his nightmare, from his early deadpan work—a curlicue neon called *The True Artist Helps the World by Revealing Mystic Truths*—to his late *Model for a Room With My Soul Left Out*. This is the concealed light that, finally, gives his darkness convic- tion. (Through May 23.)

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CLASSICAL MUSIC PETER G. DAVIS

The Lore of the Land

The peripatetic Kirov Opera landed at BAM with New York's favorite young Russian conductor. Suddenly, Rimsky-Korsakov was being played all over.

The Kirov's Legend of the Invisible City of Kitezh and the Maiden Fevronia at the Brooklyn Academy of Music.

AUDIENCES EVERYWHERE SEEM TO BE ROOTING FOR **Valery Gergiev** and his brave struggle to keep the **Kirov Opera of St. Petersburg** afloat. A gifted young conductor battling to preserve the finest traditions of Russian musical art amid political turmoil and a disheveled economy—yes, it's a romantic tale, and the classical-music world could use a little romance right now. Few had ever heard of Gergiev before he became artistic director of the Kirov in 1988 at age 35, but today he is not only a local hero but also a big player on the international scene, as a guest conductor, on Philips recordings and music videos, and on frequent global tours with his company.

Whether Gergiev and the Kirov will survive together is an interesting question, one that anyone who saw the troupe for the first time during its recent visit to the Brooklyn Academy of Music may well have pondered. Just one opera was brought along this trip, Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh and the Maiden Fevronia*. For anyone with ears to hear, it is a shimmeringly beautiful work, Rimsky at his best, combining ancient Slavic folklore and pantheistic mysticism with the composer's own captivating brand of lyricism, harmonic coloring, and instrumental wizardry. The production must have taxed even the czar's treasury when it was first done in 1907. One gorgeous spectacle follows another: the lush primeval forest near the Volga, where we meet Fevronia surrounded by friendly beasts and birds; the brutal destruction of Little Kitezh by Tartar hordes; the miraculous disappearance of Great Kitezh while the city continues to

cast its reflection in the Lake of the Radiant Shores; and the final apotheosis as Fevronia and her Prince Vsevolod prepare for eternal life in the holy city, a paradise drenched in blue-white light but invisible to mortal eyes until the Second Coming of Christ.

The Kirov's presentation of this difficult work was a laudable enterprise but, alas, not a good advertisement for the company. First seen a year ago during a weeklong Rimsky-Korsakov festival in St. Petersburg, the production was no doubt meant to demonstrate a triumph of creative ingenuity over a limited budget, but Mart Kitaev's generic pasteboard décor and sketchy projections, along with Alexei Stepaniuk's stodgy stage direction, scarcely suggested the visionary spirit of the piece. Even the famed Kirov Orchestra under Gergiev's careful baton sounded uncharacteristically lackluster and muffled, at least as heard from a seat under the first balcony and through the constant, annoying whir of a primitive projection machine.

The major vocal presence was Galina Gorchakova, a soprano considered by many to be Russia's finest. That she may be, but her singing as Fevronia was a sore disappointment, bluntly phrased by a voice with ample carrying power but none of the bloom or radiance that Rimsky must have imagined when he wrote this ecstatic music. The only singer to generate much theatrical energy was Konstantin Pluzhnikov as Grishka Kuterma, the tormented Judas figure who betrays Kitezh to the Tartars. The rest of the cast came to life only fitfully in a drab performance that mostly communicated a sense of fatigue.

It was noble of the Kirov and BAM to introduce New

Yorkers to Rimsky's penultimate opera and the one some think is his masterpiece, but under the circumstances, perhaps *Sadko* would have been a better choice. Though hardly as lofty or sophisticated as *Kitezh*, *Sadko* is an even more colorful panorama of Slavic mythology, crammed with tuneful goodies, of which "The Song of India" is only the most famous. Besides, the Kirov has an attractive and effective production in its repertory, recently filmed and now available on Philips videotape and laser disc. Listening to the audio-only CDs a while ago, I was not especially impressed by the voices, but the singers look so personable onscreen and perform with such spirit that the ear soon forgives.

If what the Kirov needs to survive is a driven overachiever in addition to a committed musician/impresario, then Gergiev certainly fills the bill. During the same week that he presided over four performances of *Kitezh* at BAM, he also found time to rehearse and conduct four all-Russian concerts with the New York Philharmonic. The highlight of the program was a compelling account of Mussorgsky's *Songs and Dances of Death* sung by baritone Dmitri Hvorostovsky, who laced each selectively turned phrase with a full measure of sardonic drama. Gergiev then dusted off yet another Rimsky-Korsakov rarity: the *Antar* symphony, or symphonic suite, depending on how one prefers to term this neatly structured programmatic work. Although unlikely to rival Rimsky's ever-popular *Scheherazade*, this decorative four-movement score provides pleasant escapist entertainment, a detailed musical description of how the Bedouin chief Antar rescues the beautiful Gul-Nazar from the clutches of a monstrous bird, falls in love with her, and dies in the fairy's embrace after she grants him what Bedouins apparently consider life's three greatest joys: vengeance, power, and love. Gergiev clearly does the piece, and he easily persuaded the Philharmonic to fall in love with it, too.

NO SOONER HAD THE KIROV PACKED UP AND left town than Eve Queler and her **Opera Orchestra of New York** arrived in Carnegie Hall with still more Rimsky-Korsakov: *The Tsar's Bride*, the ninth of his fifteen stage works. Unusually for this composer, the subject matter is not a Slavic myth. *The Tsar's Bride* was suggested by a real-life incident—Ivan the Terrible's brief marriage to a commoner—which Rimsky elaborated into an old-fashioned operatic melodrama complete with intrigue, jealousy, poisoned rews, murder, and madness.

Queler fielded a strong cast for this juicy bit of Russian verismo, which she conducted with vigor and conviction. Ironically, the two outstanding voices belonged to artists nurtured by the Kirov—mezzo Olga Borodina and baritone Sergei Leiferkus—both, for obvious reasons, now busier singing in the West than they are back home. As the heavies of the piece, they

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seized every opportunity with authority and relish, enough to make one wish that they were stalking the stage in a full-scale production. Nuccia Focile held her own against this powerful duo, caroling out in mad scene as ravishingly beautiful as any Italian bel canto soprano could hope for.

I HALF EXPECTED THE **New York City Opera** to continue the week's leitmotiv by opening its spring season with the company's charming old production of Rimsky-Korsakov's *The Golden Cockerel*. Instead, we were treated to one of City Opera's more recent successful resurrections, Puccini's *La Rondine*. Although still the least-performed work of the composer's maturity the score has gained respect, even an abashed affection, since W. J. Henderson attended the American premiere at the Metropolitan in 1928 and dismissed the opera as "the afternoon off of a genius." Even Henderson, the most astute opera critic of his day, tempered his view by perceptively characterizing *La Rondine* as "vivacious, high-class musical play" with score that "must be scrutinized in the smoke of the midnight lamp."

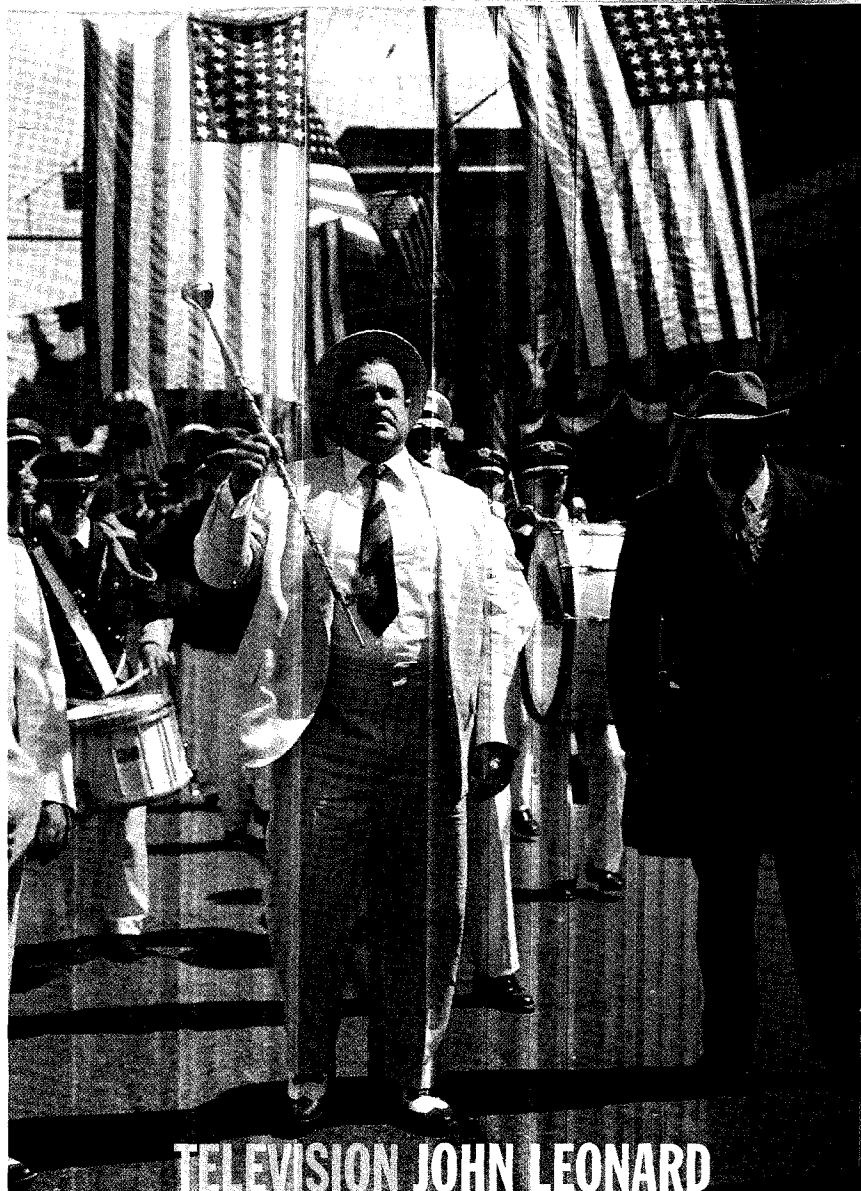
Just so. The fact that Puccini accepted Viennese commission in 1913 to write a operetta à la Lehár has caused some to underestimate the score's originality and craft. The wonder is that Puccini responded so strongly to a twice-told tale about a kept woman who slips away from her protector one evening, goes slumming in a Paris boîte, meets a younger man, and falls in love—with predictably disastrous results. In the end, the composer did write a real opera, and the musical atmosphere is delicious. The bittersweet turn-of-the-century gaiety of both salon and nightclub is captured with economy and precision, but what makes the work special is its easy conversational flow. A more refined, fluid type of melodic prosody was just one aspect of operatic technique that Puccini was still developing when he died in 1924, and we can only imagine what sort of "high-class musical plays" he might have gone on to compose after writing off *Turandot*, his last unfinished opera, as an interesting failure.

La Rondine was a surprise hit when the City Opera first performed it in 1984—traditional, intimately detailed production designed by Ralph Funicello and directed by Lotfi Mansouri—and each subsequent revival only makes the piece seem more attractive. This time around, Magda, the swallow of the title who eventually flies away from her cozy love nest, is played by Stella Zambalis as an intriguingly passable beauty with a heart-stopping tug in the voice. Her fellow courtesans, the revelers at Bullier's, the attentive musical director of Guido Ajmone-Marsan, and Vladimir Grishko as her urgent but hopelessly callow suitor are all assets. But thanks to Zambalis's fragile charm, Magda dominates the stage, exactly as Puccini must have intended.

THERE IS A SPECTER HAUNTING **Kingfish: A Story of Huey P. Long** (Sunday, March 19; 8 to 10 P.M.; TNT), and his name is Robert Penn Warren. Out of the combustible materials of Louisiana politics in the Great Depression, the fugitive poet imagined himself a fiery novel, *All the King's Men*, for which he won a Pulitzer in 1947. And from that best-selling novel, in 1949, Robert Rossen made an Oscar-winning movie. It has been hard ever since to think of Huey Long without seeing Broderick Crawford as Willie Stark or without hearing Warren's vehement, Faulknerian dithyrambs. So John Goodman, a producer as well as the star of *Kingfish*, chases ghosts. But in one respect, at least, he laps them: Crawford's Willie was a creature of brute cunning. For all that Goodman's Huey may resemble a dancing bear, he is actually a larger force of nature, like a right-eyed hurricane, as hard on everyone around him as the weather in the Bible.

It's a riveting performance. In backwoods and bayous, the traveling salesman sells himself in his first campaign, for state railroad commissioner, by running against Standard Oil. As a candidate for governor in 1928, he demands, "Where are the schools? . . . Where are the roads?" As *Kingfish*, listening to *Amos 'n' Andy* on the radio in Baton Rouge, he will pay for those highways, hospitals, and schools, including free textbooks even for "the colored," by sacking the well-oiled rich with inheritance and income taxes. Although the TV movie isn't as ear on this as it could be, Huey manages to occupy the Louisiana governor's mansion and a U.S. Senate seat simultaneously from 1930 till 1932. With his "Share-the-Wealth Society," he feuds with FDR and the New Deal in 1934, announces an intention to run for president in 1935, and is shot dead in the state capitol a month later, at age 42. "Politics never sleep," he'd said, "and neither do my enemies." You will, perhaps, remember his swamp-foxy, if buffoonish, younger brother Earl ("a Peckerwood diligula," wrote A. J. Liebling in *The New York Times*), as impersonated by Paul Newman in the big-screen *Blaze*; or Huey's slick son Russell, who served in the Senate for almost 40 years.

All the while, the populist demagogue was helping himself to the "deduct box," where he'd stashed those illegal campaign contributions from interests as ravenous and vested as banking and the Mafia. Helping himself as well were such longtime Long confederates as his hatchet man, Seymour Weiss (played by Matt D'Avanzo as sort of Barton Finkish), and his secretary/mistress, Aileen Dumont (played by Anne Heche as if she were auditioning for the Algonquin). Home alone in suffering silence stayed loyal helpmeet Rose (Ann Dowd in another thankless role). Richard Bradford shows up as a judge who may or may not have been part of a murder plot; Bob Gunton appears briefly as FDR ("This country is not ready for socialism!"); Louisiana looks sad and lovely through the lens of director Thomas Hlamme (*Miss Firecracker*); and screenwriter Paul Monash (*Stalin*), rather too late in the game, has an



TELEVISION JOHN LEONARD The Big Easy

John Goodman is riveting as Huey P. Long in 'Kingfish.' Is there any role left in America that's big enough to hold him?

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Goodman as the Louisiana politician.

Zooman (SUNDAY, MARCH 19; 8 TO 10 P.M.; SHOWTIME) is the class act in a week devoted to "Voices Against Violence" all over cable. Adapted by Charles Fuller (*A Soldier's Story*) from his own 1978 Off Broadway play and directed by Leon Ichaso (*Sugar Hill*), it stars Louis Gossett Jr. as a bus-driving former light-heavyweight boxer, Cynthia Martells as his estranged wife, Hill Harper as their confused son, Charles S. Dutton and CCH Pounder as furious and/or philosophical cousins, and Khalil Kain as the Zooman, a stranger to their Brooklyn block who, in the middle of some drug-related gunplay, shoots and

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kills Martells and Gossett's baby girl i broad daylight on her own stoop. As Gossett and Dutton take on their neighbors who must have seen something but are to frightened to say so, Zooman wanders i and out of camera range, on the run fr our minds and his own feral, predator taunting, both a Greek chorus and a curse stricken only for an instant by what look like a scruple, but driven to return to th scene of his crime for a reckoning. Beside a performance from Kain that will troubl sleep for months to come, we also get a immensely complicated and ultimately per suasive form of moral bookkeeping i which everybody is accountable.

TELEVISION
LITTLE NELL DIES AGAIN AT THE END OF **Th Old Curiosity Shop** (Sunday, March 19, 7 to P.M., and Monday, March 20, 8 to 10 P.M. Disney), and so, of course, does Quilp, g ing down with all his gold. If this Disne mini-series seems not quite suitable fo adults, maybe the Dickens novel wasn't e ther. As Nell, Sally Walsh behaves as virtu ously as a Gertrude Himmelfarb but look even as she sinks into "a good and happ sleep," like a Leonardo Madonna painted i her nymphet phase. As her gambling-ac dicted grandfather, Sir Peter Ustinov has decided between coasting and self-parod As monomaniacal Quilp, under a black to hat, behind his Don Johnson stubbl Tom Courtenay is wonderfully seed an over-the-hill rocker, a living-dea Rolling Stone. As the long-lost gentl man benefactor who arrives ever where too late, James Fox seems i hint that we're lucky he even bothere William Mannering, Christopher Ettridg Alwyne Taylor, Julia McKenzie, Brian M Grath, and Hamish McColl are sharp in b parts. And as nineteenth-century Englan twentieth-century Ireland is poor and pi turesque enough to do just fine. I'll spa you my revisionist misreading of the eroti bondage subtext.

OH, MY. **Under One Roof** (TUESDAYS, STARTIN March 14; 8 to 9 P.M.; CBS) may be th most distinguished network dramatic s ries since, well, *My So-called Life* on AB James Earl Jones as a retired cop and wi ower, Joe Morton as his Marine Corps sc soon to open a hardware shop, Vanes Bell Calloway as Joe's back-to-school ar back-to-work wife and mother of two ch dren, and Merlin Santana as James Ear foster son not yet recovered from the dea of his drug-addicted mother are all doi their best to get by, get along, and g ahead, as lower-middle-class black Ame cans in Seattle. What happens to them this scrupulous and loving Thomas Cart production is a series of domestic ha sles—bureaucratic foul-ups, petty theft, relay race, an insulin shot, an unmark grave—for which somebody has to be fc given and from which some enduri meaning must be fashioned. Quality, like semaphore! One fears the worst. ■

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Making Informed Choices About Hair Transplants

by William R. Rassman, M.D.

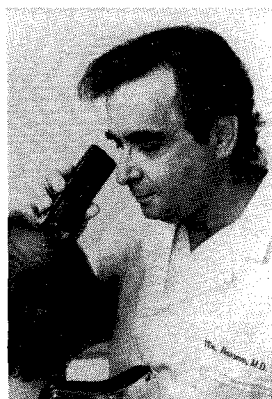
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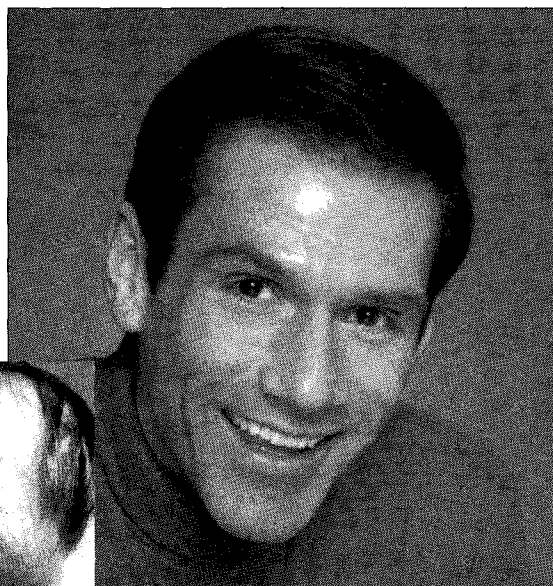
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At the fall meeting, I presented two patients, first through their pictures, and then in person. Doctors have learned that photographs often show what the photographer wants. The "after" photographs were criticized from a qualitative point of view by a prominent photographer and critic in the audience. When I offered him the opportunity to view the patients in person, the audience rolled out with a sound of applause. My purpose was to show that such results are real and not a trick of the camera.

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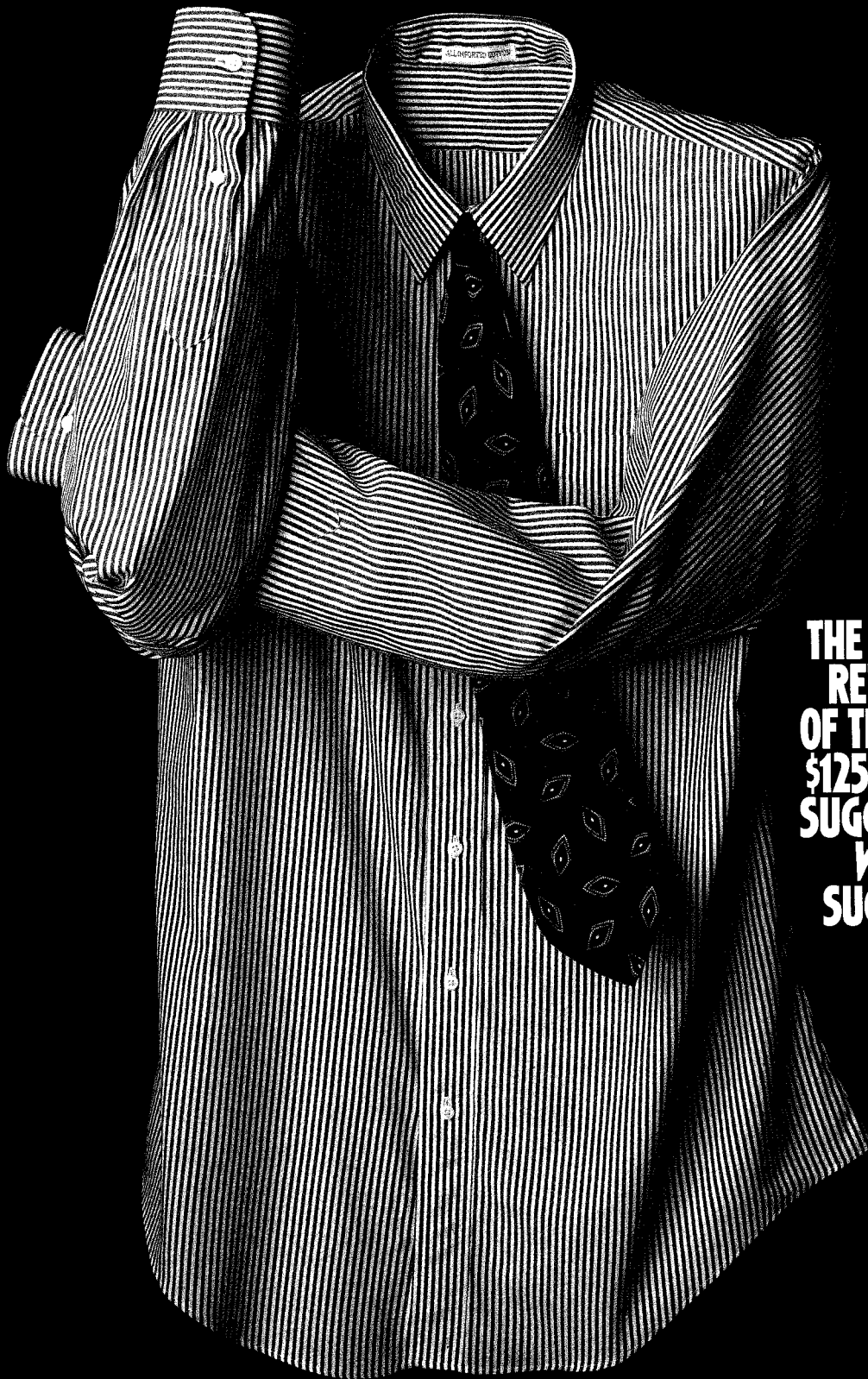
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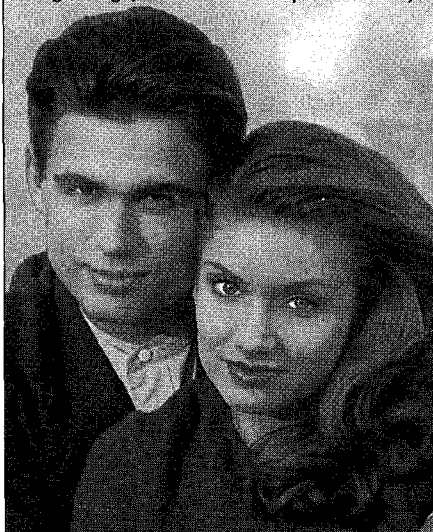
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Culture

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Lesbian Cine-Chic...*Living in Oblivio*

New Films

★**Before the Rain**—Writer/director Milcho Manchevski's debut has both poetic immediacy and frightening premonitory force as it tells the story of an anguished country—Macedonia—on the verge of civil war. It features three interconnected stories. The first and third are set in a mountain village in Macedonia, the middle one in London, and all three are seething with the Christian-Muslim hatreds that tore apart Bosnia and Herzegovina. As in *Pulp Fiction*, the stories are placed out of sequence chronologically, and the movie ends by recapitulating its beginning. The first story is set in a monastery high in the mountains, where a slender, handsome young monk (Grégoire Colin) with wide-open eyes and a trusting face—a boy happy in his piety—walks into his room and discovers a frightened girl. The next morning, Christian militia from a nearby village turn up, looking for the girl: She is both a Muslim and an Albanian, and they insist she killed a member of their family. In the London section, Anne (Katrín Cartledge, from Mike Leigh's *Naked*), another hurt, wary woman, works in a news-photo agency; her lover is the agency's star combat photographer (Rade Serbedzija, a bearded, shaggy, full-bodied man who looks like he's been around). He quits his job and tries to take Anne home to Macedonia with him. In the third section he returns home—and home, of course, is the same mountain village that the Albanian girl and the militia are from. Not all the loose ends are tied up, and Manchevski indulges in a few fancy touches, but the movie is a triumph. Its skewed chronology makes the point that in these ethnic and religious struggles, violence is always in the air, that murder in such situations doesn't have to follow logically, that there is no beginning or end when both sides conceive of themselves as victims. (Denby; 3/13/95) (1 hr. 56 min.; NR) *Lincoln Plaza Cinemas*.

Boys on the Side—Whoopi Goldberg, a rhythm-and-blues singer without a job, and Mary-Louise Parker, a real-estate agent fleeing personal troubles, leave New York in a minivan, heading west, and pick up along the way Drew Barrymore, a lovable boy-crazy ninny. For a while, it seems almost as exhilaratingly funny as *Thelma & Louise*. But then the three arrive in Tucson, and the movie sinks into a bog—endless scenes about AIDS (an international tragedy but virtually unusable as movie material), endless prim lectures about female bonding. Directed by Herbert Ross. (Denby; 2/27/95) (1 hr. 55 min.; R) *Village Theatre VII; 19th St. East; Criterion Center; Manhattan Twin; Orpheum; Lincoln Square*.

The Brady Bunch Movie—The squeaky-clean clan—groovy clothes and wholesome attitude intact—is dropped smack-dab in the Los Angeles suburbs of the present. You don't want to like it, you don't need to see it, and yet you can sing the

opening song of this flick without batting an eye. With Shelley Long as Mom. Directed by Betty Thomas. (1 hr. 29 min.; PG-13) *Waverly; 19th St. East; 34th St. Showplace; Embassy 2-4; Movieplex 42; 1st and 62nd St. Cinema; UA East; 84th St. Six*.

Bullets Over Broadway—Some of this beautiful-looking twenties comedy is very funny: Dianne Wiest gives a classic performance as the boozy, aging Broadway diva Helen Sinclair; but it's not a satisfying movie. John Cusack, the nominal hero—an eager young playwright with a tin ear—is a sellout. Why care about this guy? What's fatally missing from the movie is any love for the way of life being mocked. There's too much contempt—contempt joined strangely with self-exculpation. If we believe what Allen's saying, any kind of stupid behavior can be justified as necessary in the service of art. What can't be justified, however—not even by Woody's sleight of hand—is bad art. With Chazz Palminteri and Tracey Ullman. Cinematography by

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Carlo Di Palma. (Denby; 10/17/94) (1 hr. 39 min.; PG) *Waverly; 34th St. East; Beekman; 86th St.; First and 62nd St. Cinema; 62nd and Broadway*.

Bye Bye, Love—Paul Reiser hopes to put his much-maligned stint as Grammys host behind him, with this romantic comedy about three single dads who try to juggle weekend custody of their kids and potential dates. With Matthew Modine, Randy Quaid, Janeane Garofalo, and Rob Reiner. Directed by Sam Weisman. (1 hr. 47 min.; PG-13) *Chelsea; Criterion Center, Crown Gotham; Orpheum*.

Candyman: Farewell to the Flesh—A sequel for the hook-wielding baddie who comes when you call. Directed by Bill Condon. Based on a story by Clive Barker. (1 hr. 37 min.; R) *Movieland 8th St.; 19th St. East; 34th St. Showplace; Astor Plaza; Manhattan Twin; Orpheum; 84th St. Six; New Coliseum; Nova*.

Circle of Friends—Chris O'Donnell maintains his charm and a gentle Irish brogue in this rather predictable romantic drama. It's the story of three Catholic girls in the fifties who go off to school and soon yearn for independence and romance—and two of them hope for romance with the same lad (O'Donnell). Based on the novel by Maeve Binchy. Directed by Pat O'Connor. (1 hr. 52 min.; PG-13) *Baronet*.

Clerks—In Kevin Smith and Scott Mosier's defiantly, and at times hilariously, low-rent Jersey comedy, two hyperarticulate guys waste their day at a convenience store. The guys are guys and nothing but guys. They play roller hockey and curse a lot, and they talk coarsely of women, whom they nevertheless desperately need. A series of blackout comedy sketches show mainly from the customer's point of view, *Clerks* is naggingly funny, a kind of talented-slacker demo tape. (Denby; 11/7/94) (1 hr. 30 min.; R) *Village East*.

★**Exotica**—It doesn't really come together in your head afterward, but while you're watching it, *Exotica* is quite an experience. Director Ator Egoian, who is of Armenian descent but was raised in Canada and continues to work there, sets much of the film in a lush, palm-treed, pasha palace strip club, where mysterious significant rituals are enacted for our amazement. A spectacular young table-dancer (Mia Kirshner), opening her schoolgirl's white shirt, works for her special "client" (Bruce Greenwood), teasing and rubbing up against him. Yet he is forbidden by the rules of the place to do anything more than

Preview

Why the Caged Bird Sings

In *Farinelli*, Stéfano Dionisi plays the strikingly handsome castrato singer of the eighteenth century who made both women and men swoon, and who, as a result of his condition, brings along his older brother to provide the *coup de grâce* to his sexual conquests. Opening March 17.



AN EXCLUSIVE OFFER TO *NEW YORK* MAGAZINE READERS:

Castle Rock Entertainment, Columbia Pictures and New York Magazine cordially invite you and a guest to a special advance screening of "DOLORES CLAIBORNE" on Wednesday, March 22nd.

KATHY BATES

JENNIFER JASON LEIGH

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an accident can be
an unhappy woman's
best friend.

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MUSIC BY DANNY ELFMAN EDITED BY MARK WARNER PRODUCTION DESIGNED BY BRUNO RUBEO DIRECTOR OF PHOTOGRAPHY GABRIEL BERISTAIN, B.S.C. BASED ON THE BOOK BY STEPHEN KING
SCREENPLAY BY TONY GILROY PRODUCED BY TAYLOR HACKFORD AND CHARLES MULVEHILL DIRECTED BY TAYLOR HACKFORD

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suffer. For most of the movie, we don't know what their hold on each other is. Their relationship is sex but not sex, love but not love. Egoyan uses the erotic for rapt moments of suspension, and for some of the niftiest jokes in years. A customs inspector, examining an incoming passenger through a one-way mirror, later seduces him and examines him a lot closer. In the morning he confiscates his bed partner's smuggled goods—some rare macaw eggs. *Exotica* is a rare egg itself, odd, speckled, and precious. (Denby; 3/13/95) (1 hr. 43 min.; R) *Angelika Film Center; 68th St. Playhouse; 84th St. Six.*

Farinelli—This Golden Globe winner and Oscar nominee for Best Foreign Film relates the dramatic, sad, but exceptionally beautiful life of Farinelli, a strikingly attractive castrato singer who sweeps the eighteenth-century musical society of Europe off its feet with his unearthly voice. Riding on his coattails are Farinelli's hack of a composer brother and more than one theatrical company to whom his mere presence can bring oodles of box office. But the singer is haunted by his physical limits and the taunting presence of Handel (Jeroen Krabbe), who offers to write for Farinelli while derogating him as less than a man and nothing more than a sideshow attraction. Directed by Gérard Corbiau. (1 hr. 50 min.; R) *Lincoln Square.*

A Great Day in Harlem—Nominated for an Academy Award for Best Documentary, this is an amiable if unremarkable documentary about an *Esquire* photo shoot in the summer of 1958 that gathered together every notable jazz figure in sight. The historic photograph that resulted has seemed like a miracle—how else to explain one picture that groups together Count Basie, Dizzy Gillespie, Charles Mingus, Thelonious Monk, Sonny Rollins, Coleman Hawkins, Lester Young, and many, many others? This film explains how it all occurred. While it doesn't answer some basic questions (where were some of the missing giants that day, and why didn't they make it?), or conduct terribly insightful interviews, or even look very good, it does boast rare performance clips and snatches of marvelous music. And the sheer wealth of talent identified in the photo is simply overwhelming. A pleasant little riff for jazz aficionados. (1 hr.; NR) *Quad Cinema.*

Heavenly Creatures—Nominated for an Academy Award for Best Original Screenplay. Based on the true story of the Parker-Hulme affair, this is the story of two girls who meet in New Zealand and develop an intense friendship that goes dangerously awry. Written and directed by Peter Jackson, it's an exceptionally ambitious movie that takes wild visual leaps when delving into the imaginations of the two girls and succeeds almost every time. It captures the vivid unreality of their insular and ultimately murderous world. (1 hr. 38 min.; R) *Angelika Film Center.*

Hideaway—Jeff Goldblum stars as a man who narrowly escapes death, only to find himself somehow linked to a psychotic killer in ways no one can understand, but which put his wife (Christine Lahti) and daughter in danger. Based on the novel by Dean R. Koontz. Directed by Brett Leonard. (1 hr. 52 min.; R) *Movieland 8th St.; Chelsea Cinema; Murray Hill Cinemas; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; 84th St. Six; New Coliseum; Nova.*

★Hoop Dreams—Nominated for an Academy Award for Best Editing. An extraordinarily detailed and emotionally satisfying piece of work about American inner-city life, American hopes, American defeat. Two African-American teenagers stand at the center of this documentary, two boys who both want to be NBA players. That is their only desire. They have no fallback position, no middle ground, nothing else they would settle for. The movie follows them through the ups and downs of their high-school years and then into college, and much of it takes place off the courts, among coaches, parents, and friends who apply an annihilating pressure on the young men to succeed. Though graced by much sweet struggle and several euphoric moments,

Hoop Dreams is nevertheless tragic in its implications. America is interested in making these boys into stars but not into men. (Denby; 10/24/94) (2 hrs. 51 min.; NR) *Quad Cinemas; Chelsea Cinema.*

Immortal Beloved—No movie about Beethoven—or Homer or Michelangelo or Shakespeare—is likely to be anything less than kitsch, since the genius's work is sure to outclass whatever interpretive context the filmmaker can provide for it. Some subjects really should be left alone. Having said that, it should also be added that this movie (written and directed by Bernard Rose) is nothing like such florid miseries as *Song Without End* (the life of Liszt). Parts of it are stirring, even moving, and Gary Oldman is a fiery, sullen Beethoven. This is kitsch of a high order.

Preview Girls on Film

The success of last year's *Go Fish*—a low-budget black-and-white comedy about frisky young lesbians that grossed an impressive \$2,000,000-plus—has prompted a virtual glut of similar independent

features. And unlike Whoopi Goldberg's much-hyped character in the recent *Boys on the Side*, these women actually get to kiss onscreen and everything. In *Only the Brave* (above)—a sort of distaff *Rebel Without a Cause* screening at New Directors/New Films next week—one of the female teens gets intimate with a shy teacher from her school. In *Bar Girls* (opening in April), the protagonists pair off in enough dizzying combinations to require a scorecard. And in *The Incredibly True Adventures of Two Girls in Love*, we're treated to first love worthy of John Hughes in his *Breakfast Club* glory days. "It's very lovely, very tender teenage love, only it happens to be two girls," says Ruth Vitale, president of Ted Turner's Fine Line Features, which is releasing the film in July. Vitale laughs at the idea of trying to sell it by downplaying the lesbianism; in fact, she perceives that as a distinct plus. "The business has become so competitive," she says, "that it becomes very difficult to have movies if there isn't something you can market it on."

(Denby; 1/9/95) (2 hrs.; R) *Plaza; Lincoln Square.*

Just Cause—Director Arne Glimcher follows his unembarrassing but unsuccessful *The Mambo Kings* with this thriller starring Sean Connery, Laurence Fishburne, and Ed Harris. (2 hrs.; R) *Village Theater VII; Chelsea; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; Metro Cinema.*

★The Last Seduction—The new neo-noir thriller directed by the talented John Dahl (*Red Rock West*) moves with the devastating energy of its viciously inventive dark lady—a lying, cheating tramp named Bridget Gregory, played by the amusingly tough Linda Fiorentino. Before it goes sour at the end, most of this little movie is fast and exhilarating—not radical in form like *Pulp Fiction* but erotically ravenous, exceptionally witty, and impressively knowledgeable about all the dirty deals and low maneuvers that keep a corrupt world going. (Denby; 10/31/94) (1 hr. 50 min.; R) *Village Theater VII; Sutton; 84th St. Six.*

Legends of the Fall—Edward Zwick of *Glory* directs this very old-fashioned tale from a Jim Harrison novella. It tells the story of three brothers—Brad Pitt, Aidan Quinn, and Henry Thomas—who all fall in love with the same woman (Julia Ormond, which makes it understandable). Their passion is played out against the backdrop of World War I and a towering, daunting father (Anthony Hopkins) who fights against conformity and embraces nature. The sort of movie where decades pass and everyone looks virtually the same; it's marked the box-office coming-of-age for Pitt. (2 hrs. 13 min.;

R) *59th St. East; Ziegfeld; Lincoln Square.*

Little Women—Filled with generosity and high ethical and feminist sentiment, this latest adaptation of Louisa May Alcott's classic novel is about a mother and four daughters surviving in hard times; it's about the endurance of goodness; and it's so beautiful that one wishes it were more interesting. If only the longings of the March family were shaded by darker impulses; if only the feminist consciousness of the mother (Susan Sarandon) were sullied by doubt or error; if only the men (including Christian Bale and Gabriel Byrne) weren't always so gentlemanly. (Denby; 1/9/95) (1 hr. 50 min.; PG-) *Chelsea; Cinema 3.*

Losing Isaiah—A child-custody battle between Halle Berry, Isaiah's biological mother who's cleaned up her act and wants her little boy back, and Jessica Lange, who's opened her heart to Isaiah and can't bear the thought of having him torn away from her. Samuel L. Jackson plays Lange's lawyer in what sounds more like a TV movie of the week than a major motion picture that has attracted first-class talent. Presumably a reflection of the paucity of good roles for actresses, but it's a positive sign that they didn't have to turn to television to get it made. Directed by Stephen Gyllenhaal. (1 hr. 40 min.; R) *Village Theater VII; Chelsea Cinema; 34th St. Showplace; Embassy 1; Tower East; Lincoln Square.*

★The Madness of King George—This marvelous movie, a full-scale historical re-creation based on Alan Bennett's play, is about the very human George III—the George of schoolboy jokes, the one who reigned for 60 years, taxed the colonies so unpleasantly, and occasionally went out of his head. Nigel Hawthorne renders the king as a virile, fiftysix sport with a bullying voice, a frantic gait, and sudden, convulsive movements. As George drifts off into madness, director Nicholas Hytner's movie moves off in two directions at once—outdoors, to the lawns and heaths around the royal castles, where George rages like a Lear beset by sunshine instead of storms; and indoors, into a greater physical intimacy with the king, whose fits and starts and digestive turmoils are subjected to the high quackery of the royal physicians. (1 hr. 43 min.; NR) *Angelika Film Center; 19th St. East; Baromet/Coronet; Lincoln Plaza.*

Man of the House—In the first act of his post-talk show career, Chevy Chase chose to star in this Disney comedy about a federal prosecutor who marries Farrah Fawcett and has his hands full dealing with her recalcitrant son... not to mention some mobster who like him even less. Directed by James Orr. (1 hr. 38 min.; PG) *Village Theater VII; Chelsea; Embassy 1; Sutton; 86th St. East; 84th St. Six; New Coliseum.*

Miami Rhapsody—Writer-director David Frankel who's worked extensively in television, has delivered a flagrant copy of mid-period Woody Allen but that's the least of what's wrong with it. Imitativeness is a pardonable fault in a new director. A more pressing difficulty is that the picture isn't very good. Gwyn (Sarah Jessica Parker) has a cute boyfriend (Gil Bellows) who wants to marry her. But everyone in Gwyn's family—her mother, father, sister, brother—is cheating, and Gwyn is too dismayed by all these infidelities to get hitched. Parker makes self-deprecating remarks and deliver her lines clearly and with a comic's emphasis, but the jokes just pop out as if they had nothing to do with her. They sound like... lines. (Denby 2/13/95) (1 hr. 35 min.; PG-13) *Village East; Cinema 1, II, Third Ave.; Lincoln Square.*

Mina Tannenbaum—An awkward, unsteady film about the friendship (or lack thereof) between the



Crow...Crowes...Chieftains

Performance Greening the City

Guinness seeks its own level. This Friday, March 17, both fair-weather Irish and brogue-bearing natives (see "Denis Leary's Green Day," page 48) reveal their own personal conceptions of Hibernian identity simply with their choice for the evening's entertainment. If they're pomo-minded hipsters, they might head for Club Expo to carouse with the hip-hoppified Black 47. If they're weathered expatriates homesick for the old sod, they might hole up in Queens at Stephen's Green and hoist pints with the regulars. If they're a little unclear on the concept, they might hit Brownie's for Murphy's Law, actually a hard-core band from L.A. Or, if they're simply into passion, tradition, and gorgeous Irish music, they'll go for the big ticket: the Chieftains (pictured) and Marianne Faithfull at Avery Fisher Hall. The 30-year-old Irish institution's latest, *The Long Black Veil* (RCA), boasts a full roster of pop stars—Sting, Sinéad, the Rolling Stones. Nonetheless, it's one of the more honest and deeply felt records of the year. And their revisitation with Faithfull, who's also on *Veil*, is a historic event all its own—holiday or no.



Last Real Texas Blues Band," featuring Doug Sahm; Teddy Morgan and the Seattles. Sets at 7:30 and 10:30. 15 W. 4th St. (228-6300). \$.

Brownie's—Quite a cozy little dive, for all the bare brick and Alphabet City street cred. Low-rent rock bands and the occasional big name trying to keep a low profile. 3/14: Spitball; Fur; The Joan Crawford Quartet; Junior High. 3/15: Splendor. 3/17: Murphy's Law. 3/20: Blast Off Country Style. 3/21: Tiny Lights. 3/22: Steve Wynn; Duane Jarvis; Chris Cacavas. Shows nightly at 9. 169 Ave. A, at 11th St. (420-8392). \$.

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, fiercest pit—in a good way. Sundays and Mondays are audition nights and are usually better spent elsewhere. 315 Bowery, at Bleeker St. (982-4052). \$.

CHRIS NORRIS

Chicago B.L.U.E.S.—A new budget venue dedicated to bringing us the best and brightest from the Midwestern blues capital. With comfy sofas. 3/15–3/16: The Wolf Gang, led by former Howlin' Wolf saxophonist Eddie Shaw. 3/17–3/18: The hyperactive Guitar Shorty, who merges Hendrix, Pete Townsend, and Kurt Thomas in his live show: windmills, flips, headstands, playing behind his head, with his teeth, and so on. 3/22: Sugar Blue. Shows nightly. 73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). \$.

The Cooler—The meat-packing district's subterranean, steel-corridor home to alternative rockers, avant-garde jazz musicians, and mind-expanding D.J.s. This month's Monday-night series is curated by Sonic Youth's Steve Shelley. 416 W. 14th St. (229-0785).

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band holds forth. 3/17: Sista Ax-2. 3/18: A celebration of Ernie Kovacs music videos, with rare performance clips of Ferrante & Teicher, Yma Sumac, and Louis Jordan. 380 Lafayette St. (533-2680).

Irving Plaza—A midsize rock venue that turns into a bit of a crush near the stage but has an amiable bar, 119, right around the corner for a pre-show aperitif. 3/12: The Roy Gershon Orchestra plays "Savoy Sundays," a weekly swingfest. Saturday night, the trendily decadent party "Grey Gardens" fills the hall with gothic ambience and pale dancers. 17 Irving Pl. (777-6800).

Knitting Factory—In its new TriBeCa digs, the beloved venue has become a supermarket of alternative music, with all the leading brands in avant-, indie-, and post-everything. Plus tasty microbrews. 3/14: Simm Cain—the explosive drummer whose gigs include Marc Ribot's Shrek and the Henry Rollins band—leads a quartet; David Shea. 3/16: John Zorn plays

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

Concerts

Sheryl Crow—The VH-1 busker turned Grammy-winning pop star comes with a husky voice, a huge hit, and a great opening act: Freedy Johnston. The Kansas-born bard rendered hollow-eyed drifters and low-rent dreamers with scary conviction on last year's *This Perfect World* and his near-perfect band makes the vignettes easy on the ear, if not the heartstrings. A night of plainspoken, revelatory, country-tinged, and street-smart rock and roll. 3/17 at 8 P.M. Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). \$25.

Chieftains—The unofficial Rolling Stones of trad Irish music made it official on their latest album, hosting the Stones themselves—along with Sting, Sinéad, Van, and a host of others. All sound better than ever bathed in the warm and ethereal textures of the Chieftains, and one, Marianne Faithfull, joins them here on St. Paddy's Day, doubtless revisiting her wistful rendition of "Love Is Teasin'" from the brilliant *The Long Black Veil*. 3/17 at 8 P.M. Avery Fisher Hall, Lincoln Center Plaza, 62nd–66th Sts., bet. Columbus and Amsterdam Aves. (875-5030). \$17–\$35.

Tom Petty and the Heartbreakers—MTV's last Everyman, Tom Petty, plays with the newly proposed Everyslack, singer-songwriter Pete Dinklage, whose witty takes on heartbreak and obsession have yet to grow past *Reality Bites*-style quippery but probably will. 3/20 at 8 P.M. Madison Square Garden, Seventh Ave. at 33rd St. (465-6741). \$35–\$42.50.

Black Crowes—Working a glammy seventies-rock vibe with all the skill and none of the chuckles that Ween do (though they both share the cheesecake cover concept on their latest records), the Black Crowes provide a good simulacrum of a vintage eye-linered, black-light-and-bong-smoke rock band. With the Dirty Dozen Brass Band. 3/18–3/22 at 8 P.M. Beacon Theatre. Sold out.

Joe Cocker—With Keb' mo. 3/16 at 8 P.M. Beacon Theatre, \$35.

"St. Patrick's Day at Club Expo"—A St. Patrick's bacchanal at Times Square, with the hip-hop-driven Irish band Black 47, the debonair Niagaras, and—in a stirring and loud display of green pride—the New York Police Department's bagpipers, of which there are 80. Wear green and bring earplugs. 3/17 at 5 P.M. Club Expo, 43rd St. bet. Sixth and Seventh Aves. (819-0377). \$15.

Drummers of Burundi—Rock critics have traced the famed "Burundi beat" to such far-flung reaches as Bo Diddley and Bow Wow Wow, but that's a bit reductionist. This Central African nation has literally dozens of different rhythms, each with a profound social and religious meaning, and high-flying dances are as much a part of the music as percussion. With master Senegalese drummer Mor Thiam. 3/18 at 8 P.M. Town Hall, 123 W. 43rd St. (840-2824). \$20–\$25.

Phil Coulter—Ireland's pianist, singer, raconteur, and composer also produced the latest records by Van Morrison and Sinéad O'Connor. The Celtic renaissance man plays St. P's day with a five-piece orchestra and guest vocalist Finbar Wright. 3/17 at 8 P.M. Carnegie Hall, 254 W. 57th St. (247-7800). \$15–\$25.

Manhattan Tap—With the Harpbop Trio. 3/18 at 8 P.M. Alice Tully Hall, (721-6500). \$10–\$22.

Clubland

Blamey Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes; their origins, from the Bronx to County Clare. 3/17: Brian Conway, John Nolan, and Don Meade. Sets at 9, 10:30, and midnight. 43 Murray St. (732-2873).

Bottom Line—A top-notch venue with great sound, good sight lines, and pretty decent fries; given to rock, jazz, and folk artists of all stripes. 3/18: "The

with Eye Yamatsuka, the screeching, bellowing, strutting, and stage-diving vocalist of Japan's Boredoms. 3/17-3/18: Medeski, Martin & Wood; Vernon Reid's Masque. 3/19: Alan Chase performs an original score to *Phantom of the Opera*. 3/21: Alt-rockers Day of Reckoning, Soraya, Three Mile Pilot, and, er, Kissy Fur. Shows at 8 and 11. 74 Leonard St., bet. Broadway and Church St. (219-3055).

Louisiana Community Bar & Grill—A little bit o' Louisiana in NoHo. Cajun food style), zydeco dance lessons, and, this Sunday, 3/19, Thomas Field's Foot Stompin' Zydeco Band. 622 Broadway, nr. Houston St. (685-7597).

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 3/17: The Cucumbers; The Humphreys. 1039 Washington St., Hoboken (201-798-4064).

Mercury Lounge—Wayne Kramer, guitarist for Detroit's proto-punk band MC5, recently took his place at the head of the table, joining the million-dollar punk-rock label Epitaph, also home to Offspring. His latest record shows his edge unblunted by age and jam-kicking abilities still intact. He plays on 3/18, 3/19: Cakelike; Juicy. 217 E. Houston St. (260-4700).

Sounds of Brazil—Probably the city's premier world-music venue, presenting many acts that could fill stadiums back home. On Tuesday nights, it's the steamy seventies-funk dance night Soul Kitchen, preceded by the poetry-and-rap jam "Flippin' the Script." Thursday nights, it's Giant Step, the long-running throwdown of saxophone-, guitar-, and turntable-playing musicians. 3/21-3/23: The crowned queen of bossa nova, Astrud Gilberto, holds forth for three nights, singing "The Girl From Ipanema" and others. Most live shows start at 9. 204 Varick St. (243-4940).

Tramps—Despite the ringing walls and mid-stage column, this is one of the city's better venues for great roots music and happening indie rock. 3/16: The Family Stand; The Right Reverend; Daddy Love and the Disciples, led by former Living Colour singer and current VH1 spokesman Corey Glover. 3/18: Kristy McColl; Ruth Gerson. 3/22: Digable Planets kick it live, with a full band and DJ. 51 W. 21st St. (727-7788).

Wetlands—A groovy club-kid/activist hang with neohippie atmosphere and far-flung musical guests. *Nota bene*: Tuesday night is (Grateful) "Dead Night." 3/12: "Death-Metal Night," with Overdose, Mortician, Fallen Christ, and other delights. 3/15: Pound. 3/22: Gary Lucas's Gods and Monsters. 161 Hudson St. (966-5244).

Jazz

Birdland—A two-tiered, Art Deco-ish club whose fine jazz musicians rarely draw large crowds, probably owing to the longish uptown trek required to see them. 3/17-3/18: Michael Raye Quartet. 2745 Broadway, at 105th St. (749-2228).

Blue Note—Probably the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two stars in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Djakarta), charges accordingly. 3/14-3/19: Joe Zawinul Trio; Bill Evans and Push. 3/21-3/26: A bill that presents some of the most impressive participants from Lionel Hampton's recent Blue Note appearance: The stellar saxophonist and jovial balladeer James Moody, the distinguished trombonist Al Grey Jazz, and the beloved trumpeter Harry

"Sweets" Edison. Sets at 9 and 11:30. 131 W. 3rd St. (475-8592).

Bradley's—A smallish, dark-paneled room into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. 70 University Pl., at 11th St. (228-6440).

Fat Tuesday's—A snug subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday

Talent Rogue Rockers

Paddy Reilly's Pub, at Second Avenue and 29th Street, used to be known only as the home of local Irish rockers Black 47. But that was before a six-member outfit called Rogues March began making the scene there

on Sunday nights, establishing no small following of their own. When not touring the East Coast to support their independent CD *Never Fear*, Rogues March draws crowds that have included Marianne Faithfull (who jammed with the band onstage), director Jim Sheridan, assorted lovely young media things, Timothy Hutton, Martha Plimpton, the Mekons, and the members of Black 47 themselves. And whether they are marking the end of last week or gearing up for the next, fans of the Rogues (as they are also known) apparently have no problem staying out late on a Sunday night (the first set starts at 10:30 p.m.) and complying with the band's signature anthem, "Shut Up and Drink." By the time (around midnight) the second set gets going, most of the audience is still there. Hurley, whose only "instruments" are his Celtic baritone, his brainy stage patter, and a Merit that appears to burn at both ends, says, "I would never refer to us as an Irish band," citing influences as various as Caribbean, punk, Middle Eastern, and Greek. Still, he does sound a wee bit Yeats-ish when he says, "There's a beauty missing in rock and roll. The beast is always there, and we've gotta let the beauty surface so the two of them can hang out." (Also see "Denis Leary's Green Day," page 48.) *Rogue's March* plays a noon St. Patrick's show at Paddy Reilly's (686-1210) and at night at Cafe à Go Go, 144 Bleecker St. Call 475-1241.

Band, conducted by Lawrence Butch Morris. 3/22-3/23: The bouncingly inventive alto-saxophonist Julius Hemphill leads an all-sax sextet. Shows at 8 and 11. 74 Leonard St., bet. Broadway and Church Sts. (219-3055).

Metropolis (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. Wednesdays, jazz DJ Ben Duncan hosts a jam session, with free eats from 10 to 11. 3/17-3/19: Conga-man par excellence Mongo Santamaria. 3/20: Pianist Jon Ballantyne, fresh from touring with Joe Henderson, leads a trio. 3/23: Diana Ross's daughter Rhonda sings the blues—and standards. 31 Union Sq. W. (675-0851).

Sardi's—The theater district's smoke- and red-meat-friendly institution has taken to hosting a lunchtime jam session by unknown professionals—doctors, lawyers, and the like—led by ringer vocalist Gail Winters. 234 W. 44th St., Club Room, second floor, 221-8444.

Small's—A newish, feisty jazz club that's come-as-you-are and stays open all night, offering after-hours jazz until 8 A.M. Nightly jams start round about 2 A.M. and often involve free beverages and food. Thurs.-Sun., shows start at 10. 183 W. 10th St. (929-7565). \$.

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Monday, Miles Evans directs the Monday Night Orchestra, playing the music of Gil Evans. Every Sunday, Doc Cheatham plays from 2 to 6. 3/14-3/19: James Williams's Intensive Care Unit. 3/21-3/26: John Scofield Quartet. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 88 Seventh Ave. So., at Bleecker St. (242-1785).

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars 3/14-4/2: Nancy LaMott, the restrained, tasteful, and elegant cabare singer, holds the floor. Central Park at W. 67th St. (873-3200).

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. This month the major jazz labels are helping the Vanguard celebrate its sixtieth anniversary by booking the prides of their rosters. 3/14-3/19: Nicholas Payton Quintet. 3/21-3/26: The fresh young tenor/Harvard man Joshua Redman leads a quartet of his peers: Peter Martin, Chris Thomas Brian Blade. Sets at 9:30, 11:30, and 1 A.M. 178 Seventh Ave. So., at W. 11th St. (255-4037). \$.

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Comedy

Boston Comedy Club—Boston comedy circles producer Jay Leno and many other greats who came through this club. Wednesdays, Rod Reyes hosts All-Star Comedy Nights at 9:30. 82 W. 3rd St. (477-1000).

Caroline's Comedy Club—The big-budget site of A&E series *Caroline's Comedy Hour*, right off Time Square. 3/14: "All-Star Comedy Round-Up. 3/16-3/19: Lewis Black; Tony Woods. 3/24-3/26: Rondell Sheridan. Shows at 8, with extra shows a 10:30 on Fri. and Sat. 1626 Broadway, bet. 49th and 50th Sts. (757-4100).

Comedy Cellar—The cozy subterranean home to some of New York's top comics. Through 3/12: Dave Cook; Ray Romano; Dave Attell; Greer Barnes



Darryll Hammond, 3/13-3/19: Larry Amoroso; Gregg Rogell; Dave Attell; Kevin Brennan; Jeff Ross. 3/20-3/26: William Stephenson; Greer Barnes; Dave Attell; Jeff Ross; Darryll Hammond. Shows Sun.-Thurs., 9-2, 117 MacDougal St. (254-3480).

Comic Strip—Every Wednesday, the interactive comedy group Short Order Theater takes over, improvising sketches and songs based on audience suggestions. 3/16: "The Lift of Irish Laughter," featuring Jim Gaffigan, Bob Brennan Capalbo, Maribeth Mooney, Bill McCarty, and others. Mon.-Thurs., shows start at 9; Fri. at 8:30, 10:45, and 11; Sat. at 8, 10:30, and 12:30 A.M. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).

Ingerfield's—Founded by the respect-deprived comedian two decades ago, this is now one of the city's oldest comedy establishments. Through 3/19: Tony Powell; Harry Freedman; Al Romero; Ben Creed; Scott Bruce; Danny Curtis. 3/20-3/26: Richie Gold; Rich Ramirez; Scott Bruce; Mike Robles; Mark Unger; Danny Curtis. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650).

ne's Comedy Club—A new comedy spot that serves food and presents regulars from Comedy Central, *Evening at the Improv* and *Caroline's Comedy Hour*. 3/18: Howard Feller; Dave Attell; D. F. Sweedler. 254 Greene St., bet. Eighth St. and Waverly Pl. (475-5263).

Laughing Allowed—The Fourth Universalist Society presents an all-star night of comedy: Chris Rock, Laura Kightlinger, Norm MacDonald, Jeff Stilson, Vanessa Hollingshead, and Lucien Hold. 3/14 at 8 P.M. Unitarian/Universalist Church, 160 Central Park West, at 76th St. (595-8410).

York Comedy Club—3/18: Todd Barry; Bill McCarty; Dan Vitale; Keith Robinson. Shows Mon.-Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. 241 E. 24th St., bet. Second and Third Aves. (696-5233).

bar—Mondays, "Eating It: The Alternative Comedy Experience" sics live comedians on bar patrons as they sit in the shadows. 127 W. 16th St. (627-1680).

and-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 3/17-3/18: An "Irish Comedy Special" with Jack Simmons; Kevin Brennan; Gregg Fitzsimmons, and Darrell Hammond. Sun.-Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. 236 W. 78th St. (595-0850).

ist End Gate—Mondays, the Winged Nuts improvise comedy. Tues.-Wed., Bob & Mitch host a stand-up night. Sun., it's Tom Soter's Improv Comedy. 2911 Broadway, bet. 113th and 114th Sts. (666-8687).

Cabaret

conquin Hotel—Pianist and arranger Peter Howard is currently in residence through 3/25 with vocalists Lorna Dallas and Bill Daugherty in "Crazy for Musicals," a lighthearted revue. Tues.-Sat. at 9 (dinner at 7); Fri.-Sat. also at 11:30 (supper at 10:30). \$30; \$15 minimum. 59 W. 44th St. (840-6800).

ie Carlyle—Barbara Cook, spreading her acidulous wit through 4/8. \$40 cover; no minimum. 8:45 and 10:45 nightly. 35 E. 76th St. (570-7189).

ie 44—Singer Priscilla Hood on Tues. Sat., and Sun. at 6. No cover. 315 W. 44th St. (581-3080).

ie Pierre—Dancing has recently been reinstated at his cozy, intimate room on Friday and Saturday evenings from 9 to 1, backed up by the romantic tydings of singer/pianist Kathleen Landis and her trio. \$10 music charge in the bar; no music charge or dinner and dancing. Jacket and tie required. 2 E. 51st St. (838-8000).

lity-Eight's—Mondays through 3/13 at 8, Marilyn Jolpe singing the songs of Cy Coleman in a show called "You Fascinate Me So." \$12; two-drink minimum. Weeknights, first performance at 8; Fri.-Sat. at 8:30; Sun. all day. 228 W. 10th St. 924-0088).

shael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. \$35 minimum. Tues.-Sat.: "You Keep Coming Back Like a Song," a musical memoir of Irving Berlin. Nightly at 9 and 11. 211 E. 55th St. (758-2272).

now and Stars—Leslie Uggams is working the quintessential New York room with a how based on her new CD, *Painted Memories*. Tues.-Sat. at 8:30 and 11. Through 4/1. \$40 cover, no minimum. 30

Rockefeller Plaza, 65th floor. (632-5000).

Russian Tea Room—Every Sunday and Monday in March, this venerable upper-crust institution is presenting entertainment at 8 and 10:30. On 3/19, Laurie Beechman "Sings Andrew Lloyd Webber & More." \$25 cover, \$10 minimum, with all proceeds donated to Broadway Cares/Equity Fights AIDS. 150 W. 57th St. (265-0947).

Sardi's—The Joe Traina Quartet has extended its successful Friday-evening engagement here indefinitely, playing jazz and swing with various guest vocalists at 10:30. This week, Deborah Traneli sings "A Salute to Harry Warren." 234 W. 44th St., Club Room, 2nd floor (221-8444).

Tatou—*Viva Brazil!*, a musical revue featuring the Girls From Ipanema. Wednesday to Saturday nightly at 9 through 4/1. Jackets required. 151 E. 50th St. (753-1144).

Bars

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show every Tuesday night. 29 Bedford St., at Downing St. (627-1580).

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. 889 First Ave., nr. 50th St. (980-9314).

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender for whom a request for a neat bourbon inspires paroxysms of self-doubt. 358 Bowery, at 4th St. (475-2220).

d.b.a.—Beer geeks in an airplane hangar. The beer selection is so complete that it moves many of the customers to soliloquy. An empty stomach and a healthy curiosity about the dangers of increased degrees balling, fruity phenolic esters, and the Sumerian beer god Nimkasi are a must. 41 First Ave., nr. 3rd St. (475-5097).

Grange Hall—Primarily a restaurant, but the bar scene has its own appeal. Because of an ideological commitment to American beer, possi-

bly inspired by a swell portrait of FDR hanging above the bar, you will find no imports here. There is a respectable top-shelf selection, plus attentive but not in the least intrusive service. 50 Commerce St., nr. Barrow St. (924-5246).

Les Poulets—The roar on Wednesday nights at this almost exclusively Puerto Rican nightclub is welcome relief from the self-congratulatory murmur of the typical Flatiron feedery. 16 W. 22nd St. (229-2000).

The Liquor Store—The low-key haunt you've been hoping for in TriBeCa. Not only do you not have to raise your voice above a mutter to be heard in this former liquor store, but you'd feel like a jerk if you did. Fashionable draft beer, a free bowl of pretzels from the bar, and a great view of the mounted unit from the 1st Precinct as it rounds the corner from Ericsson Place at the start of its evening tour. 235 W. Broadway (no phone).

Riverrun—A hybrid beer hall/subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. 176 Franklin St., nr. Hudson St. (966-3894).

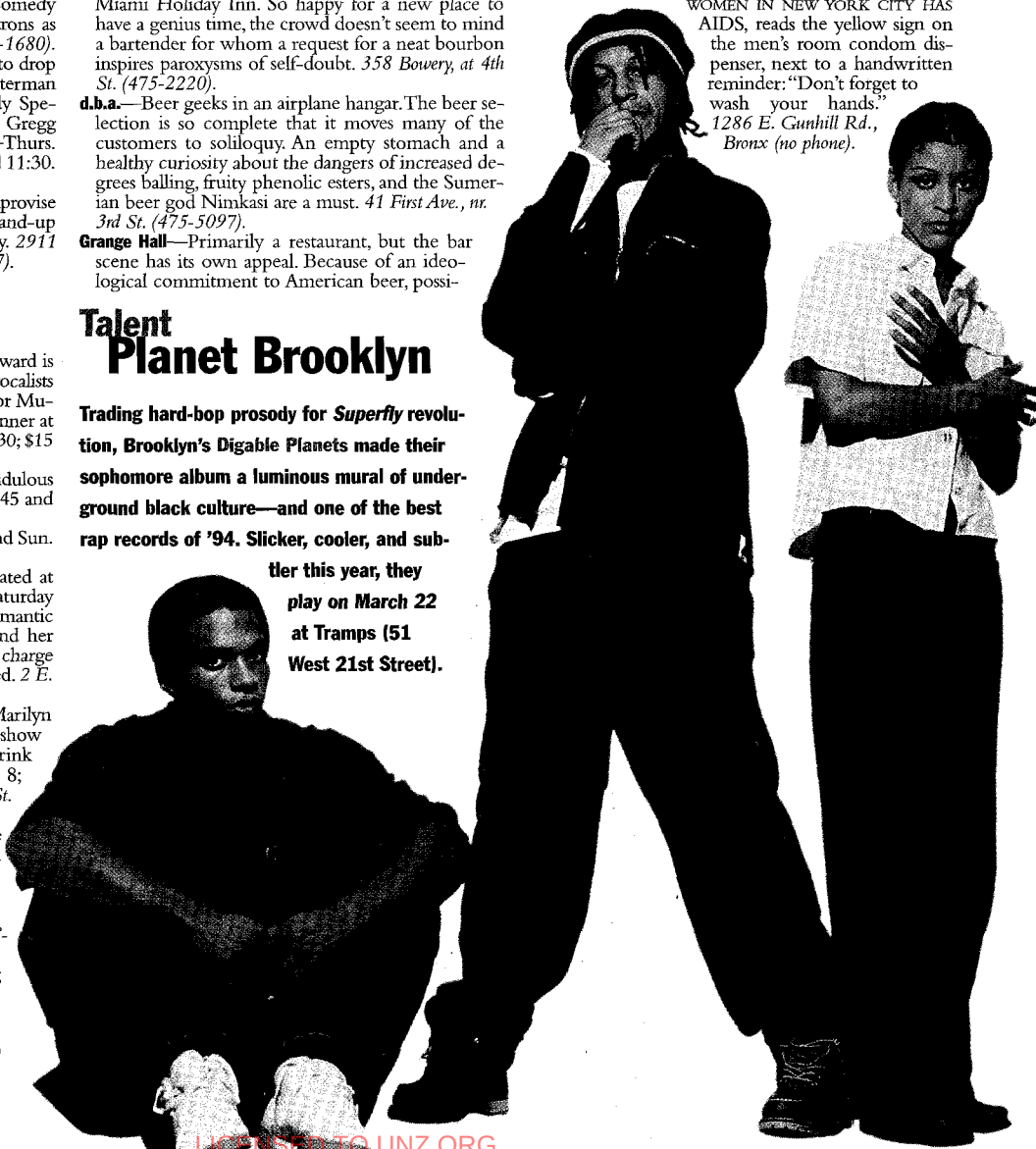
Teddy's—Soulful neighborhood haunt keeps the locals on the right side of the bridge even on the weekends. Live music occasionally, but the pressure to live up to the memory of the late in-house piano man Shorty Jackson keeps all but the ignorant or stouthearted away. 96 Berry St., at N. 8th St., Brooklyn (718-384-9787).

The Watermelon—Leave the guns at home. The two handsome monsters at the door run a weapons check that verges on full-cavity search. Great dance-hall and reggae from a D.J. that turns a get-drunk for old-timers into a late-night, always-room-for-one-more dance party. 1 OUT OF 79

WOMEN IN NEW YORK CITY HAS AIDS, reads the yellow sign on the men's room condom dispenser, next to a handwritten reminder: "Don't forget to wash your hands." 1286 E. Gunhill Rd., Bronx (no phone).

Talent Planet Brooklyn

Trading hard-bop prosody for *Superfly* revolution, Brooklyn's Digable Planets made their sophomore album a luminous mural of underground black culture—and one of the best rap records of '94. Slicker, cooler, and subtler this year, they play on March 22 at Tramps (51 West 21st Street).



Lois Conner...Exit Art's Endurance

Openings

Milton Avery, Jennifer Bartlett, Mimi Gross, Grace Hartigan, David Hockney, and Claes Oldenburg are just a few of the artists who've been influenced by the poetry of Wallace Stevens (1879-1955), who himself drew inspiration from Marcel Duchamp, Paul Klee, Pablo Picasso, and other avant-garde artists. "Painting in Poetry/Poetry in Painting: Wallace Stevens and Modern Art" examines the effect of art on Stevens's words and vice versa. (Opens March 17 at Baruch College, 17 Lexington Avenue.)

Galleries

Solos

Madison Avenue and Vicinity

Jedd Garet—The artist's signature paintings from 1979 to 1985—of vases, statues on pedestals, and landscapes—were characterized by their unnatural col-

vinyl composition tiles and roofing tar over wood or Masonite supports; through 4/1. Knoedler, 19 E. 70th St. (794-0550).

Senen Ubina—Minimal paintings on wood and steel constructions; through 4/1. Kouros, 23 E. 73rd St. (288-5888).

57th Street Area

Joe Andoe—Evocative of sepia-tone photographs, the artist's latest paintings combine his earlier landscapes with his more recent horse images and continue his method of "carving" through an outer layer of dark paint to the original gessoed surface; through 4/15. Blum Helman, 20 W. 57th St. (245-2888).

Robert Ameson—Figurative bronze sculptures that reflect the artist's experience with the radiation treatment he underwent in 1992, shortly before his death from cancer; through 3/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

John Bowman—Paintings of imaginary cityscapes inspired by Eastern European cities; through 4/1. De Nagy, 41 W. 57th St. (421-3780).

Barbara Kassel—Multiple-panel paintings inspired by the artist's travels in the United States, Ireland, and Italy. Also, bottles painted with imagery derived from thirteenth- and fourteenth-century paintings through 4/8. Davidson, 41 E. 57th St. (759-7555).

Alex Katz—Recent small-scale portraits and landscapes; through 4/1. Marlborough, 40 W. 57th St. (541-4900).

Young-Hoon Ko—Trompe l'oeil paintings of objects through 4/1. Del Re, 41 E. 57th St. (688-1843).

David Kroll/Lucy Puls—Paintings in which haunting autumnal landscapes are a backdrop for symmetrical still-life compositions./Resin and mixed-media sculptures that address issues of gender through 4/1. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

Robert Kushner—New paintings of fruits, flowers, and vegetables that are a continuation of the 90-foot murals recently installed in New York's Gramercy Tavern restaurant; through 4/8. Midtown Payson, 745 Fifth Ave. (758-1900).

George Negroponte—Lyrical abstract paintings from the past three years in which pigments are thinned to a watercolor-like transparency through 4/22. McCoy, 41 E. 57th St. (319-1996).

Peter Poskas—The artist, who has spent the past three decades painting Connecticut farmlands, has expanded his iconography of light and landscape to Monhegan Island, off the coast of Maine; through 4/1. Schmidt-Bingham, 41 E. 57th St. (888-1122).

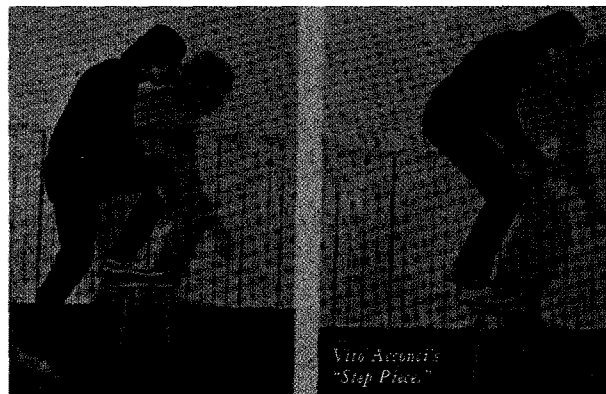
Martin Puryear—The artist's first New York exhibit in seven years comprises four large-scale wood sculpture and a work in tar and mesh that were begun in Alexander Calder's studio in Saché, France through 4/15. McKee, 745 Fifth Ave. (688-5951).

Antonieta Raphaël—The artist, who was Lithuanian and raised in England, became one of the principal members of the Scuola Romana after moving to Rome in the twenties. This ex-

Retrospective The Art of Endurance

At its worst, art that involves the artist's own body can be supremely self-involved, humorless, pretentious, and monotonous. At its best, it can be spiritual, spontaneous, and refreshingly uncommercial. As a historic overview of both modes, "Endurance," at Exit Art/The First World, takes a democratic approach. Represented solely by photographs, video, and the artists' texts, the performances and body works by these 41 artists aren't always what they once appeared to be; they lose some of their original punch. The most gratuitously gruesome pieces—the artist Orlan's video of her cosmetic surgery, for example—suffer by comparison with the more earnest of these works, such as Tehching Hsieh's year spent living on the streets of New York. The show is engrossing, though, and renders an easily misunderstood medium accessible.

EDITH NEWHALL



Vito Aczonis
"Step Piece"

ors, highly stylized forms, and theatrical settings; through 4/8. Baumgold, 128 E. 72nd St. (861-7338).

Gwen John—Drawings, watercolors, and paintings from the artist's estate and from every period of her career, including her last completed painting, from 1929, and one of her only two known portraits of Auguste Rodin; through 4/1. Davis & Langdale, 231 E. 60th St. (838-0333).

Barbara Novak—Watercolors of flowers from the past ten years; through 3/30. Jensen, 48 E. 73rd St. (861-6008).

Hedda Sterne—Delicate abstract paintings with a sense of spatial infinity; through 3/31. CDS, 76 E. 79th St. (772-9555).

Donald Sultan—Dominoes and butterflies join the artist's recent motifs of fruits and flowers in these new paintings, which are executed on surfaces of

Marcel Duchamp and Man Ray—An exhibition that traces the personal and professional friendship of these two iconoclasts through works of art, catalogues, and ephemera; through 4/15. Zabriskie, 724 Fifth Ave. (307-7430).

Jane Freilicher—This artist's version of Watteau's guitar player appears in several paintings of the landscape surrounding her house in Watermill, Long Island, and in still lifes painted in her New York studio; through 4/1. Fischbach, 24 W. 57th St. (759-2345).

Valerie Hird—Watercolors and paintings that are literal depictions of, or inspired by, the artist's travels in Egypt and Turkey; through 4/8. Haime, 41 E. 57th St. (888-3550).

Paul Jenkins—In his recent paintings, the artist's trademark saturated colors are mixed with earth tones, just as the thin delicate washes for which he is known are now combined with heavy, lava-like flows of pigment; through 4/8. Associated American Artists, 20 W. 57th St. (399-5510).

Wolf Kahn—Recent landscape paintings; through 4/5. Borgenicht, 724 Fifth Ave. (247-2111).

hibit includes examples of her sculptures in carved wood, plaster, and clay from the thirties through the fifties and her expressionistic paintings from the sixties; through 4/15. Baldacci, 41 E. 57th St. (826-4210).

Milton Resnick—Recent paintings by the New York School artist known for his heavily impastoed surfaces; through 4/1. Miller, 41 E. 57th St. (980-5454).

Christian Vincent—Painted in a palette of amber, burgundy, and mahogany tones, these paintings of figures in dark interiors suggest an unknown dramatic context; through 3/29. Forum, 745 Fifth Ave. (355-4545).

Christopher Wilmarth—A selection of sculpture and drawings by this artist who died in 1987; through 3/25. Janis, 110 W. 57th St. (586-0110).

Terri Zupanc—Paintings of imaginary landscapes that give the impression of having been seen from place high above, evoking works by various Hudson River School artists, but are nearly monochromatic; through 4/1. Stiebel, 32 E. 57th St. (759-5536).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

SoHo and TriBeCa

William Anastasi—The artist's recent "unsighted" abstract paintings; through 3/25. Gering, 476 Broome St. (226-8195).

William Ancis—Seven large sculptures composed from pink encaustic, mohair, and raw wool that are based on the female body, and a series of related charcoal drawings; through 4/1. In Khan, 415 W. Broadway (226-6484).

Ron Baron/Carter Kustera—Worn suitcases, discarded trophies, and outdated encyclopedias are some of the commonplace objects obsessively stacked together by the artist to create these sculptures which refer to the excessive accumulation and disposability of suburban existence./The artist's response to daytime television talk shows was to cover the gallery's walls with silhouettes devoid of facial characteristics and adding the suitably descriptive caption; through 4/8. Post, 129 Greene St. (995-1979).

Jonathan Borofsky—A selection of drawings and sculpture made between 1969 and 1994; through 4/1. Cooper, 155 Wooster St. (674-0766).

Abian Cerejido—The Argentinean-born artist's "portraits" of his country are a precarious balance of spontaneous gesture, traditional picture-making, and mapping; through 4/1. Grand Salon, 83 Grand St. (226-1861).

Iaine Lustig Cohen—A new series of collages based on photographs of nudes from the twenties and thirties to which the artist adds elements of her own private cache of collected ephemera dating from the same period; through 4/8. Saul, 560 Broadway (431-0747).

Lancy Davidson—Photographs and giant inflatables inspired by *carnivale*; through 4/8. Anderson, 476 Broome St. (431-8547).

Laron Fink/Peter Hristoff—New large-scale paintings that depict an overscale object as a central image./New works on paper. Through 3/28. Beitzel, 102 Prince St. (219-2863).

Irthur González—Mixed-media wall sculptures; through 3/28. Kind, 136 Greene St. (925-1200).

Leborah Kass—A project titled "My Andy" that comprises the artist's reinventions of various works by Andy Warhol; through 4/8. Freire, 130 Prince St. (941-8611).

Ilan Kleiman—The artist emphasizes depth in his monochromatic paintings by carving delicate patterns of lines into their surfaces; through 4/1. Harris, 524 Broadway (941-9895).

Joel Lewitt—An installation of four of the artist's wall drawings originally executed between 1970 and 1971; through 4/15. Markey, 55 Vandam St. (627-4446).

Larry Jones—Three recent paintings—one red, one blue, and one yellow—in which vertiginous, abstract shapes appear to slide and spread across the surface of the canvas; through 4/8. Maynes, 225 Lafayette St. (431-3952).

Larah Lucas—This young British artist's raunchy, unapologetic sense of humor is reflected in such works as "Two Fried Eggs and a Kebab," which brings together an old table, a pair of sunny-side-up eggs, and a triangular-shaped kebab sandwich; through 4/1. Gladstone, 99 Greene St. (431-3334).

John Miller—A series of photographs shot in the early afternoon in Berlin, Frankfurt, Bremen, New York, Los Angeles, New Jersey, and Vermont; through 4/2. Metro Pictures, 150 Greene St. (925-8335).

Il Nathanson—Abstract paintings that combine four flat frescolike color areas to suggest varying emotional intensities; through 3/28. Kelly, 591 Broadway (226-1660).

Linky Palermo—A retrospective of editioned graphic works by this German artist (1943-1977) who saw abstraction as an inquiry into the philosophy of phenomenology; through 5/6. Alexander, 476 Broome St. (925-2070).

Jack Pospisil—Sculptures in cast iron, paper, beeswax, carbon, and drywall screws that refer to forms from anatomy and nature; through 4/1. Black + Greenberg, 79 Grand St. (431-1670).

Charles Spurrier—Minimalist wall reliefs made with tape, dry pigments, printing inks, sculpture compound, chewing gum, and other mundane materials; 3/15-4/22. Golden, 39 Wooster St. (274-0080).

Inda Stojak—Textural abstract paintings from

which spectral figurative elements emerge; through 4/8. Haller, 560 Broadway (219-2500).

Fred Stonehouse—These recent paintings of minotaurs and other fantastic creatures in imaginary interiors draw on the magic realism of Latin American writers and the paintings of Bosch and Picasso; through 4/11. M-13, 72 Greene St. (925-3007).

Kazumi Tanaka—Autobiographical works that address the artist's Japanese childhood, incorporating family possessions, collected objects, and in some cases elements of her own body; through 4/22. Kent, 67 Prince St. (966-7820).

Robert Whitman—The artist's first show with the gallery since 1967 consists of a site-specific installation titled "Backtrack" that is an environment in a constant state of flux in which liquid drips, falls, and spouts; through 4/15. Pace Wildenstein, 142 Greene St. (421-3292).

Gerald Wolfe—Paintings on found lumber to which dirt, grass, wax and other nontraditional materials have been added; through 4/1. OK Harris, 383 W. Broadway (431-3600).

Andrea Zittel—Platform bed units that are the artist's latest investigation into furniture that reduces the elements of living into rationalized units; through 4/8. Rosen, 130 Prince St. (941-0327).

Other

Ian Phillips—Paintings that depict unsettling scenes of childhood games played by expressionless figures; through 4/2. Lannon, 530 W. 22nd St. (255-7115).

Salvatore Puglia—Paintings that evoke the process of memory through layers of imagery; through 4/7. Alexander S. Onassis Center for Hellenic Studies at NYU, 58 W. 10th St. (998-3990), Mon.-Fri. 10-4.

GroupShows

Madison Avenue
and Vicinity

Shepherd—21 E. 84th St. (861-4050). German landscape etchings from 1750 to 1810, by Böhm, Klengel, Kobell, Nathe, others; through 4/15.

York—21 E. 65th St. (772-9155). Nineteenth- and twentieth-century American still-life paintings by Francis, Heade, O'Keeffe, J. Peale, R. Peale, Sheeler, Stella, others; through 4/29.

57th Street Area

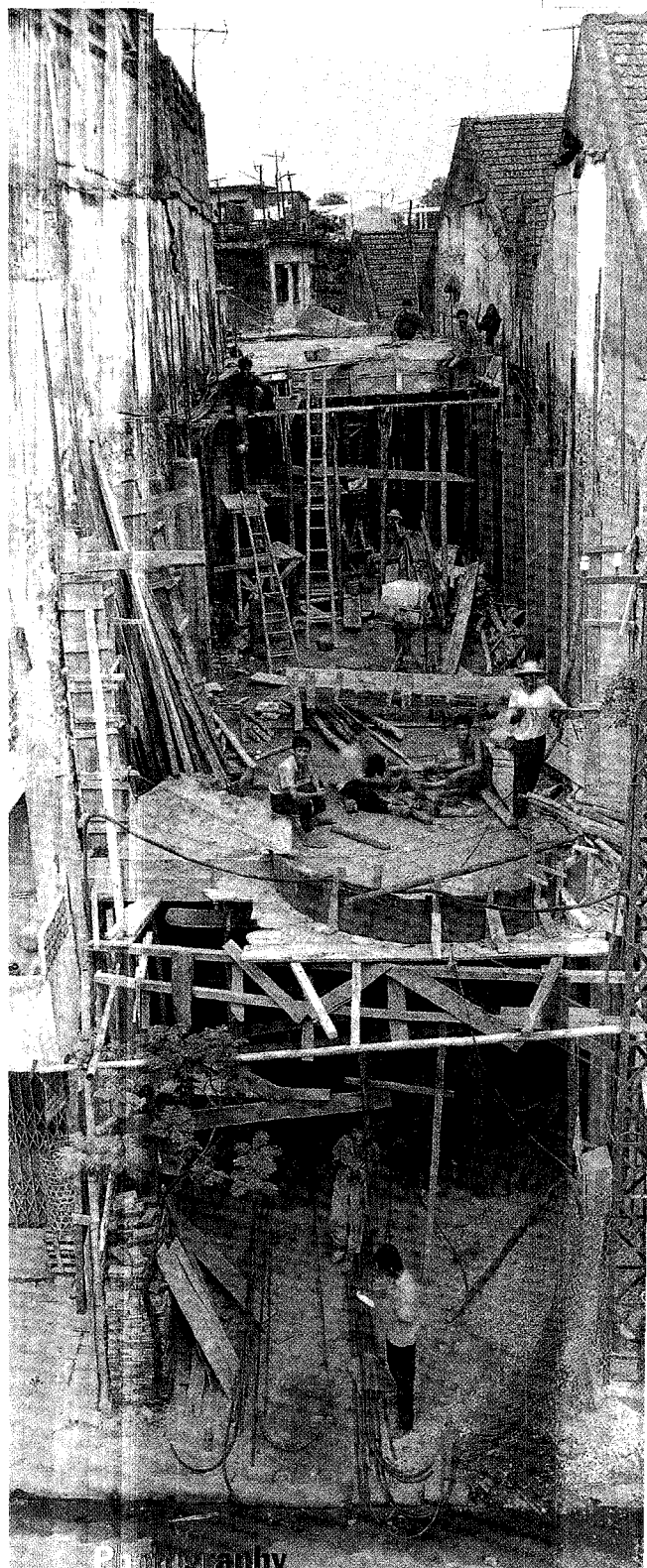
Marlborough—40 W. 57th St. (541-4900). Paintings and sculpture by Abakanowicz, Alexander, Botero, Grooms, Marisol, Rivers, others; through 4/1.

PaineWebber—1285 Ave. of the Americas (713-2885). "Common Ground Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art"; through 4/14.

SoHo and TriBeCa

Cutler—379 W. Broadway (219-1577). Works by Ausgang, Barker, Deitch, O'Barr, Sloane, Williams, Woodring, XNO; through 4/15.

Exit Art/The First World—548 Broadway (966-7745). "Endurance" looks at the work of twentieth-century visual and performance artists whose works test the physical, mental, and spiritual endurance of the body, among them Vito Acconci, Chris Burden, Bob Flanagan



Photography Scenes of Indochine

The intrepid Lois Conner made trips to Cambodia in 1993 and Vietnam in 1994 to capture these extraordinary images of temples, tombs, and towns. They range from single seven-by-seventeen-inch platinum prints to sprawling seven-panel works. At Laurence Miller Gallery, 138 Spring Street.

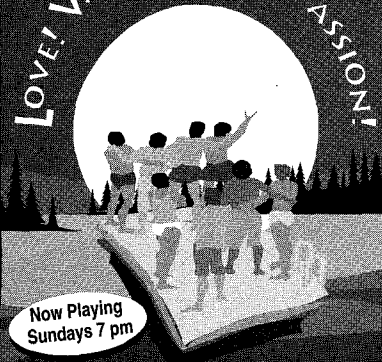
and Sheree Rose, Charlotte Moorman, Bruce Nauman, and others; through 4/8.

Feldman—31 Mercer St. (226-3232). "Maux Faux" features works that investigate the concept of ar-

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—David Patrick Stearns, *USA Today*

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—Clive Barnes, *New York Post*

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tificiality, by Bartlett, Davidson, DeBellvue, Kusama, Melee, Salzman, Stone, Voisey, others; through 4/15.

Ingar—568 Broadway (334-1100). Paintings, photographs, and sculpture that depict New York's Wall Street area, by Gallagher, Haas, Kosloff, Saville, Wilks, others; through 4/15.

Thread Waxing Space—476 Broadway (966-9520). “Passionate Attitudes,” a camera obscura installation by Ellen Driscoll that takes its inspiration from the work of the nineteenth-century neurophysiologist J. M. Charcot, who conducted research and experiments on female patients suffering from hysteria; “Garbage!,” with works by Arman, Bickerton, Chin, Cranston, Dwyer, Haacke, Kaprow, Oldenburg, Tirvanija Ukeles, and other artists whose works have been inspired by garbage; through 4/8.



On View Since the sixties, conceptual artist Lawrence Weiner has been employing language as his medium. The quirky results—wall pieces, artist books, plaques, pins, matchbooks, stickers—are the subject of an exhibition at the New York Public Library through April 8.

Winner—560 Broadway (274-0274). Works that challenge the practice and theory of minimalism as reductivism, by Civera, Gitlin, Matzko, Mangold, Rocha, Westfall; through 3/31.

Other

Bard Graduate Center for Studies in the Decorative Arts—18 W. 86th St. (501-3000). Tue., Wed. Fri., Sat., Sun. 11-5, Thur. 11-8:30; \$2, \$1 seniors “Arthur J. Stone: Master Silversmith”; “English Silver: Masterpieces by Omar Ramsden From the Campbell Collection”; 3/17-5/14.

Photography

Americas Society—680 Park Ave. (249-8950). “Still/Life: The Body as Object in Contemporary Photography,” with works by six artists who use nontraditional modes of photography to explore the theme of the body; through 4/9.

James Casebere—Photographs of the artist's own models of jailhouse interiors from the Cherry Hill Prison; 3/18-4/22. Klein, 40 Wooster St. (431-1980).

Ted Croner—Black-and-white photographs of New York City scenes taken between 1947 and 1952, among them his nighttime photographs of moving cars; through 4/8. Greenberg, 120 Wooster St. (334-0010).

Danziger—130 Prince St. (226-0056). Photographs taken in 1936 by the masters of photography working in that year; small contact prints by Jacques-Henri Lartigue taken toward the end of his life; through 4/8.

E-3—47 E. 3rd St. (982-0882). Photographs made with Diana, Holga, and pinhole cameras, by Brophy, Martone, Mazza, Rivera, Ruskin, Wesson; through 4/8.

Nan Goldin—New photographs made over the past two years during visits to Tokyo, Berlin, and Salzburg, and screenings of *The Ballad of Sexual Dependency* (screenings take place Thurs. through Sun. at 1, 3, and 5); through 4/16. Marks, 522 W. 22nd St. (861-9455). Thurs.-Sun. 12-6.

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11-8, Wed.-Sun. 11-6; \$4, \$2.50 students and seniors.

“Dorothea Lange: American Photographs”; “The East Side Story: L.A. Gangs. Photographs by Joseph Rodriguez”; through 4/30.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783); Tues. 11-8, Wed.-Sun. 11-6; \$4, \$2.50 students and seniors. “Workers, An Archeology of the Industrial Age—Photographs by Sebastião Salgado”; through 5/26.

Ferne Koch—Photographs documenting life in the rural town of Daleville, Alabama, in the early fifties through 3/29. Henry Street Settlement, 466 Grand St. (598-0400).

Joel Meyerowitz—Photographs taken in St. Louis; New York City; Atlanta; and St. Petersburg, Russia, from his recent book, *The Nature of Cities*; through 4/8. Benrubi, 52 E. 76th St. (517-3766).

Marco Prozzo—Cibachrome and silver-gelatin prints of surreal landscapes created by the artist in his studio through 4/30. Rice, 325 W. 11th St. (366-6660). Thur. 1-8, Fri. and Sat. 1-7, Sun. 1-6. **Naomi Savage**—Portraits of composers and musicians taken in 1949, when the photographer was studying at Bennington College, and other photographs from the past five decades some of which are printed on metal foil and etched onto metal plates; through 4/1. Snyder 20 W. 57th St. (262-1160).

Aaron Siskind—These images of tar road surfaces in New England comprise the photographer's last series before his death in 1991 through 4/29. Mann, 42 E. 76th St. (570-1223).

Anton Stankowski/Lois Conner—Vintage print from the twenties and thirties./Recent photographs of temples and towns in Vietnam and Cambodia. Through 4/15. Miller, 138 Spring St. (226-1220).

292—120 Wooster St. (431-0292). Photographs from the fifties by Frank, Freed Klein, Stetner, others; through 4/8.

Alex Webb/Maggie Steber—Photographs of Haiti by both; through 4/5. Leica, 670 Broadway (777-3051).

Museums

Alternative Museum—Paintings by the Chilean artist Jaime Palacios; an installation by Gerda Meyer Bernstein; large-scale drawings by Marina Gutierrez. Through 4/8. 594 Broadway (966-4444). Tues.-Sat. 11-6.

American Academy of Arts and Letters—“American Academy Invitational Exhibition of Painting and Sculpture,” with works by Jack Beal, Vija Celmins, Sylvia Plimack Mangold, John Winslow, and others; through 4/2. Audubon Terrace, Broadway bet. 155th and 156th Sts. (368-5900); Tue.-Sun. 1-4, free.

American Craft Museum—“Inside/Outside: Ceramics Works and Drawings by William Daley.” 3/16-6/25. . . . “Jewelry From the Permanent Collection.” 3/16-6/25. . . . “Fiber: Five Decades From the Permanent Collection.” 3/16-6/25. 40 W. 53rd St. (956-3535); Tues. 10-8, Wed.-Sun. 10-5; \$5, \$3 students and seniors.

American Museum of Natural History—“Images of Power: Balinese Paintings.” Through 5/3. Central Park West at 79th St. (769-5100); Sun.-Thurs. 10-5:45; Fri. and Sat. 10-8:45; \$6 suggested contribution, \$ students and seniors, \$3 children.

Asia Society—“New Finds, Old Treasures: Early Chinese Ceramics From the Meiyintang Collection.” Through 6/18. 725 Park Ave. (517-8315); Tues. Wed., Fri., Sat. 11-6, Thurs. 11-8, Sun. 12-5; \$3, \$ students and seniors.

Bronx Museum of the Arts—“Division of Labor: Women's Work in Contemporary Art.” Works by Judy Chicago, Oliver Herring, Joyce Kozloff, Charles LeDray, Faith Ringgold, and others that derive from domestic traditions historically seen as women's work. Through 6/11. . . . “The Path of Memory: An Installation by Gladys Triana.” Through 6/11. 1040 Grand Concourse, Bronx (718-681-6000); Wed.-Fri. 10-5, Sat. and Sun. 1-6; \$3, \$2.

Brooklyn Museum—“Thomas Cole: Landscape in History.” More than 60 paintings by the father of the Hudson River School. Through 4/2. . . . “Grand Reserves: Rediscoveries and Recent Acquisitions: the Brooklyn Museum.” Through 3/26. . . . “Da Chihuly: Grand Lobby Installation.” Through 9/10. . . . “Leon Polk Smith: Selected Works 1943-1992.” Through 5/14. 200 Eastern Pkwy

Brooklyn (718-638-5000); Wed.-Sun. 10-5; \$4 donation, \$2 students, \$1.50 seniors.

Upper-Hewitt, National Design Museum—"Elaine Lustig Cohen: A Modern Graphic Designer." Through 5/23. . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880-1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10-9, Wed.-Sat. 10-5, Sun. noon-5; \$3, \$1.50 seniors and students; free Tues. after 5.

a Center for the Arts—"Andy Warhol, The Last Supper Paintings." Through 6/18. . . "Alighiero Boetti and Frédéric Bruly Bouabré, Worlds Envisioned." Through 6/18. 548 W. 22nd St. (431-9232); Thurs.-Sun. noon-6; \$3 suggested contribution.

ick Collection—"Romantics, Neoclassicists, Realists: European Drawings From the Stanford University Museum of Art." 3/14-5/14. 1 E. 70th St. (288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$5, \$3 students and seniors; children under 10 not admitted.

iggenheim Museum—"Ross Bleckner." Through 5/14. . . "Felix Gonzalez-Torres." Through 5/10. 1071 Fifth Ave., at 88th St. (423-3500); Sun.-Wed. 10-6, Fri. and Sat. 10-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$7, \$4 students and seniors.

iggenheim Museum SoHo—"Antoni Tàpies." The first large-scale exhibition of the Spanish artist's paintings to appear in the United States since 1977, with works dating from 1946 through 1991. Through 4/23. 575 Broadway (423-3500); Sun. and Wed.-Fri. 11-6, Sat. 11-8; \$5, \$3 students and seniors.

pan Society—"Ningyô: The Art of the Human Figure." More than 100 early-nineteenth-century traditional Japanese display dolls from the Ayervais Collection. Through 4/2. 333 E. 47th St. (832-1155); Tues.-Sun. 11-5; \$3 suggested contribution.

wish Museum—"Camille Pissarro: Impressionist Innovator." A retrospective tracing his artistic career from his early works made on the Caribbean island of St. Thomas through the last years of his life. Through 7/16. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8; \$6, \$4 students and seniors.

etropolitan Museum of Art—"R. B. Kitaj: A Retrospective." Paintings by the American-born artist, who has lived in England for more than three decades and whose themes include his years as a merchant seaman, the history of film, and his Jewish heritage. Through 5/14. . . "I Tell My Heart: The Art of Horace Pippin." An exhibition of paintings by the black folk artist (1886-1946) that was organized by the Pennsylvania Academy of the Fine Arts. Through 4/30. . . "Princely Patrons: Three Royal Persian Manuscripts." Through 6/4. . . "Ancient Peruvian Mantles, The Early Works." Through 4/14. . . "American Still Life: 1915-1950." Works from the museum's own collections of American art. Through 4/30. . . "French Prints From the Bibliothèque Nationale." Through 3/19. . . "Lucie Rie/Hans Coper." Through 5/21. . . "Greek Gold: Jewelry of the Classical World." Through 3/26. . . "The Kilenge of New Britain: Photographs by Philip Dark, 1964-1970." Through 7/28. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30-5:15 (closes at 4:45 between October and March).

rpont Morgan Library—"In Praise of Aldus Manutius: A Quincentenary Exhibition." Through 5/7. . . "The Painted Page: Italian Renaissance Book Illumination, 1450-1550." Through 5/7. . . "The Aldine Press 1495-1995: An American Homage." Through 4/9. . . "The Collector's Eye: Gifts From the Collection of Julia Parker Wightman." Through 4/2. 29 E. 36th St. (685-0008); Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

useum of American Folk Art—"The Visionary Art of Minnie Evans." Paintings and drawings spanning the years 1935 to 1981 by this self-taught artist from North Carolina whose mandala-like images of surrealist creatures, multiple eyes, and beautiful women's faces were inspired by visions from her dreams. Through 4/2. 2 Lincoln Sq. (595-9533); Tues.-Sun. 11:30-7:30; free.

useum of Modern Art—"Bruce Nauman." Through 5/23. . . "Kandinsky: Compositions." The Russian artist's monumental "Composition" paintings and related works on paper executed between 1910 and 1939. Through 4/25. . . "Jacob Lawrence: The Migration Series." The epic 60-panel work that depicts African-Americans' post-World War I flight from

the rural South to the industrial cities of the North. Through 4/11. . . "Max Beckmann Prints." Through 5/9. . . "American Sculptors on Paper: A Selection From the 1960s." Through 6/13. "Recent Acquisitions: Photography." Through 4/11. . . "Semblances." Prints depicting portraits and various other representations of human subjects, by Tony Bevan, Chuck Close, Martin Kippenberger, and others. Through 5/9. . . "Typography and the Poster." Through 6/4. 11 W. 53rd St. (708-9480); Sat.-Tues. 11-6, Thurs. and Fri. noon-8:30, closed Wed. \$8; \$5 students and seniors; Thurs. and Fri., 5:30-8:30, pay what you wish.

Museum of the City of New York—"Curating New York: The Legacy of Grace M. Mayer." Through 9/8. . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Photographs by Jacob Riis, who documented New York's poor and homeless in the late nineteenth century, and by the contemporary photographers Martine Barrat, Fred Conrad, Mary Ellen Mark, Margaret Morton, and Jeffrey Scales. Through 9/3. . . "Ladies' Mile: Emporia and Entertainments." Through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.-Sat. 10-5, Sun. 1-5; \$5, \$3 students and seniors.

National Academy of Design—"170th Annual Exhibition." Through 4/2. 1083 Fifth Ave. (369-4880); Wed.-Sun. 12-5 (Fri. to 8); free.

National Museum of the American Indian—"Creation's Journey: Masterworks of Native American Identity and Belief." . . . "All Roads Are Good." . . . "This Path We Travel: Celebrations of Contemporary Native American Creativity." 1 Bowling Green (668-6624); daily 10-5; free.

New Museum of Contemporary Art—"Andres Serrano: Works 1983-1993." Through 4/9. . . "Valeska Soares: Discontinuous Teasers." Through 4/9. 583 Broadway (219-1222); Wed.-Fri. and Sun. noon-6, Sat. 12-8; \$4, \$3 artists, seniors, students.

New York Public Library—"La Fontaine." An exhibit of the French poet's books of fables, comedies, librettos for operas, and other works. Through 4/15. . . "Lawrence Weiner: Books and Other Printed Matter." Through 4/8. . . "Peter Koch, Printer." Through 3/28. . . "e cummings @100: An Anniversary Exhibition." Through 4/15. Central Research Building, Fifth Ave. and 42nd St. (869-8089); Tues. and Wed. 11-6, Mon. and Thurs.-Sat. 10-6; free.

Studio Museum in Harlem—"Sam Gilliam: Recent Monoprints." Through 5/14. . . "Emma Amos: Paintings and Prints, 1982-1992." Through 5/14. 144 W. 125th St. (864-4500); Wed.-Fri. 10-5, Sat. and Sun. 1-6; \$5, \$3 seniors and students.

Queens Museum of Art—"Common Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art." Through 4/9. New York City Building, Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.-Fri. 10-5, Sat.-Sun. 12-5; \$3, \$1.50 students and seniors.

Whitney Museum—"1995 Biennial Exhibition." 3/15-6/25. 945. Madison Ave., at 75th St. (570-3676); Wed. and Fri.-Sun. 11-6, Thurs. 1-8; \$7, \$5 students and seniors (\$3.50 Thurs. 6-8).

Whitney Museum at Philip Morris—"Jacob Lawrence: The War Series." Through 3/31. 120 Park Ave., at 42nd St. (878-2550); Mon.-Fri. 11-6, Thurs. to 7:30; free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1000). 3/16 at 10: "American Paintings, Drawings, and Sculpture." On view from 3/11. 3/16 at 2: "European and Oriental Carpets." On view from 3/4.

Christie's East—219 E. 67th St. (606-0400). 3/21 at 10 and 2: "Oriental & European Decorative Arts." On view from 3/17.

Doyle—175 E. 87th St. (427-2730). 3/22 at 10: "English & Continental Furniture, Decorations, and Paintings." On view from 3/18.

Sotheby's—York Ave. at 72nd St. (606-7000). 3/15 at 10:15: "American Paintings." On view from 3/10. 3/16 at 10:15 and 2: "Arcade Art Deco." On view from 3/11. 3/18 at 10:15 and 2: "Art Nouveau and Deco." On view from 3/11. 3/21 at 10:15: "Chinese Paintings." On view from 3/17. 3/21 at approximately 11:30: "Chinese Rare Books."

Swann—104 E. 25th St. (254-4710). 3/16 at 10:30: "Travel and Sporting Books." On view from 3/11.

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Boom—Postmodern Asian in a rain-forest setting. Fans like the energy and are pleasantly surprised by how good the food is. 152 Spring St. (431-3663). (E) AE.

Bouley—Born to French parents and raised on his grandparents' Connecticut farm, David Bouley knows the basics of classic French cooking, but he has given them his own signature style. 165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). (E) AE, CB, DC, DS, MC, V.

Can—Pole position on SoHo's main drag. Inventive French-Vietnamese cuisine in an elegant, minimalist dining room. 482 W. Broadway, at Houston St. (533-6333). (M) AE, CB, DC, MC, TM, V.

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. 451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. 218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.

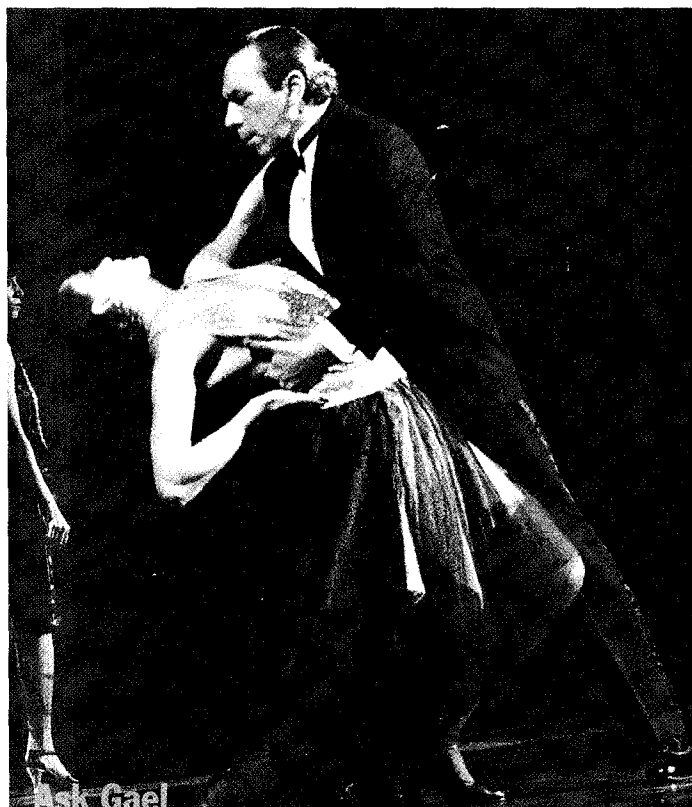
Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the guilded age. 124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.

Filli Ponte Ristorante—A former long-shoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. 39 Debosses Street (226-4621). (M)

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (\$) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



Tango Night at Flowers

Doesn't anyone dance anymore?

Tango dancers and voyeurs who love those sensuous moves gather late Wednesdays upstairs at Flowers. They drink and strut and twirl, supping on a scaled-down version of chef Marc Salonsky's downstairs menu—tangy tuna tartare, peppery chopped salad, scallop ravioli in minestrone, and risotto with chorizo, shrimp, and jalapeño. For deeper hungers: barbecued sturgeon, striped bass in a Thai curry broth, roast chicken with mashed potatoes, Moroccan spiced lamb chops, and sirloin with sweet-potato fries. 21 West 17th Street.

AE, DC, MC, V.

Fraunces Tavern Restaurant—A landmark pub with a museum upstairs that's a must for your historically minded out-of-town friends. 54 Pearl St., nr. Broad St. (269-0144). (M) AE, CB, DC, DS, MC, V.

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.

Le Pactole—Contemporary and classical French cuisine in sophisticated surroundings, with a breathtaking view of the Hudson River. Host-owner Romeo DeGobbi makes brunch on Sunday a must. 2 World Financial Center, on the balcony of the Winter Garden (945-9444). (M-E) AE, DC, MC, V.

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and TriBeCa Grill, and another in San Francisco. But this is his

baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. 239 W. Broadway off White St. (219-2777). (E) AE or V.

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. 105 Hudson St. (219-0500). (E) AE, MC, V.

Raoul's—The dull roar in this cave-like bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is heartwarming sound. 180 Prince St. bet. Sullivan and Thompson Sts. (966-3518). (M-E) AE, MC, V.

SoHo Kitchen and Bar—Grape nu celebrate the 96-spigot Cruvine ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. 16 Greene St., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.

Tennessee Mountain—An origin 1807 landmark farmhouse, the BBQ joint serves up chicken and ribs that you're not likely to forge. Bring those breath mints and Har di Wipes for all-you-can-eat on Monday night. 143 Spring St. (43-3993). (M) AE, DS, MC, TM, V.

Vegetarian Paradise—Vegetaria Chinese cuisine with a new menu. Completely vegan. The mood, like the walls, is pink. Predictably, there's no smoking allowed. 33 Mott St. (406-6988). (I) (\$)

Zoë—Charmingly hosted, megadecorated, and packed at lunch. Contemporary American dishes: crispy noodle-wrapped shrimp, wood-oven-braised lamb shank with he gnochchi, spit-roasted monkfish with lobster-potato home fries. 90 Prince St., bet. Broadway and Mercer St. (96-6722). (M) AE, CB, DC, MC, V.

Zutto—Japanese in a Zenlike setting of mahogany and brick walls. Very soothing spot for good sushi. Hudson St., nr. Harrison St. (23-3287). (M) AE, DC, MC, V.

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare, served in a glass-enclosed dining room on the promenade with a view of the passing harbor and the occasional street performer. 1 Seaport Plaza (269-5890). (I-M) AE, DC, MC, TM, V.

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of the seafood restaurant. Stop by and watch the show. Fulton St. (227-2288). (I) AE, CB, DC, MC, V.

Gianni's—A standout among the meager pickings of the Seaport. Good view of the people on parade that's important. Yes, an Italian menu. 15 Fulton St. (608-7300). (M) AE, CB, DC, MC, TM, V.

Harbor Lights—Comfort food in elegant French environs with a breathtaking view of three bridges. Pier 17, promenade level (227-2800). (E) AE, CB, DC, DS, MC, TM, V.

Liberty Cafe—A hangar-size oyster bar with a pa

oramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking, Ambrose, and Waverley*, moored along the Seaport Museum. Pier 17, promenade level (406-1111). (M) AE, CB, DC, MC, TM, V.

Iacmenamin's Irish Pub—If you're not impressed by the magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beers, and televised sports. Pier 17, promenade level (732-0007). (I) AE, CB, DC, MC, V.

Orth Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. 93 South St. (509-6757). (I) AE, DC, MC, V.

edro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. Pier 17, second floor (227-6735). (I-M) AE, DC, MC, V.

oebling's Bar and Grill—No view of the bridge designed by the eponymous builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. 11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.

quoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. Pier 17, second floor (732-9090). (M) AE, CB, DC, MC, V.

zarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.

Below 14th Street, East

& 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. 77 Greene St. (925-7414). (M) AE, DC, MC, V.

otta Azzurra—No joke. This Southern Italian spot has been around since 1908; that's four generations in the Davino family. May be old-fashioned, but the cozy, cavelike nooks are ideal for that special someone you don't want to be seen with. 387 Broome St., at Mulberry St. (925-8775). (M) (\$)

well—A standout on a block so thick with Indian restaurants that you lose track of where you've been unless there's something pretty special going on. 100 Second Ave., at 6th St. (982-0533). (I) AE, DC, DS, MC, V.

ickerbocker Bar and Grill—A subdued steakhouse decorated with vintage posters—Hirschfelds, copies of the *Saturday Evening Post*—and nineteenth-century curios. A sophisticated combination of gastronomy and history. 33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.

se Cafe—This quiet and casual American bistro draws a diverse crowd. 24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.

Below 14th Street, West

xers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good pub food keep them coming back. 190 W. 4th St. (633-BARK). (I) AE, CB, DC, DS, MC, V.

fe Melville—This exposed-brick West Village café is cozy and comfortable without being claustrophobic. 110 Barrow St., at Washington St. (924-1110). (M) AE, MC, TM, V.

ribe—Good jerk washed down by pretty great tropical drinks. The sun shines all the time here. 117 Perry St., at Greenwich St. (255-9191). (I) MC, V.

Silvano—Trattoria with tables out front con-

verts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. 260 Sixth Ave., nr. Bleeker St. (982-0890). (M) AE, MC, V.

Eclectic—Traditional American food with a hint of Provence, served in the most romantic of settings. Bring a date. 30-40 Carmine St. (807-1939). (I) AE, TM.

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. 4 Charles St., nr. Seventh Ave. (242-9547). Also 58 E. 34th St. (689-1019). (M) AE, CB, MC, V.

Murami—Neighborhood Japanese eatery with a dab of downtown. The limited à la carte sushi offering is augmented by imaginative specials. 546 La Guardia Pl., nr. Bleeker St. (979-7055). (M) AE, MC, V.

Old Homestead—You can find New York's oldest steakhouse even if you're blocks away from the city's meat market: Just look for the larger-than-life cow on the façade. Wood panels and original stained glass decorate the dining room. There's a \$150 cut of Kobe beef on the menu and an extensive wine list. Valet parking. 56 Ninth Ave., at 15th St. (242-9040). (M) AE, CB, DC, V.

Panchitos—Broken-marble-and-granite floors lend an understated elegance to this well-worn Mexican hang. Don't bother asking for Cuervo Gold in your Margarita; it's already in there. 105 MacDougal St. (473-5239). (M) AE, DC, MC, V.

Rincon de España—Intimate and rustic Spanish restaurant offering excellent paella and seafood. 226 Thompson St. (475-9891/260-4950). (I) AE, CB, DC, DS, MC, V.

Salaam Bombay—Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl. 319 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.

Trattoria Pesce Pasta—Good old Italian comfort food. The attraction of this spot? Specialties that include lots of fish dishes and a casual dining room with a well-worn feel. 262 Bleeker St. (645-2993). (M) AE, DC, MC, V.

Villa Moscone—Peter Moscone and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. 69 MacDougal St. (673-0390). (M) AE, DS, MC, V.

Zinno—An unexpected coupling of Northern Italian fare and live jazz. Sets end early, so you can catch a few and relieve the baby-sitter at a reasonable hour. 126 W. 13th St., nr. Sixth Ave. (924-5182). (M) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

An American Place—Larry Forgione was one of the first chefs to devote a restaurant strictly to American fare. American harvest offerings in a barn-size space. Try game from upstate purveyors. 2 Park Ave., at 32nd St. (684-2122). (M) AE, CB, DC, MC, V.

Back Porch—Italian fare buttressed by delightful outdoor tables. 488 Third Ave., nr. 33rd St. (685-3828). (M) AE, CB, DC, MC, V.

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark brick pub always pleases. 156 E. 34th St., nr. Lexington Ave. (889-3369). (I) AE, MC, TM, V.

Martini Restaurant Richard Picasso had some litchi nuts languishing in the basement at Three Degrees North (210 Spring Street). Immersing the funny Eastern fruit in vodka and then giving shots of the concoction away seemed the practical thing to do. Now customers are coming in especially for his litchi vodka. "I would say it's a very dangerous product," Picasso laughs.

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Burke & Burke—Gourmet sandwiches, soups, and salads that are perfect to tote. The tables at some locations make for easy lunch dates. 485 Madison Ave., nr. 52nd St. (366-4020). (M) AE, MC, V.

Christine's—Polish diner-café. Open late for simple peasant fare. Try the delicious, simple chicken and a zesty sauerkraut soup. 462 Second Ave., at 26th St. (779-2220). (I) AE, CB, DC, MC, V.

Crystal Fountain—As the name promises, this restaurant features a large fountain in the center of its dining room, with water that moves magically against gravity. Continental fare and proximity to Grand Central attract a business-and-tourist crowd. Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). (M) AE, CB, DC, DS, MC, V.

Hunan Fifth Avenue—Midtown-style Chinese food, business lunches and all. Dinner is a quieter scene. 323 Fifth Ave., nr. 32nd St. (686-3366). (M) AE, CB, DC, MC, V.

Il Mare—Hearty Italian fare draws primarily business types to this midtown spot with a large bar and tons of seating. Fairly extensive menu with—surprise!—an emphasis on seafood. 10 E. 38th St. (447-1854). (M) AE, DC, V.

La Colombe d'Or—Provence without a plane ride. Delightful brownstone setting. 134 E. 26th St. (689-0666). (M-E) AE, DC, MC, TM, V.

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri remoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. Loud, stylish, and loads of fun. Great quesadillas. 102 Fifth Ave., bet. 15th and 16th Sts. (807-7400). (M) AE, DC, DS, MC, V.

Metronome—One of the biggest in a neighborhood known for cavernous dining. The Deco theme and American kitchen are pleasing. 915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, V.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. So., bet. 28th and 29th Sts. (689-1360). (M) AE, CB, DC, MC, V.

Patria—Zesty Latin American fare, brought to you in a festive, high-energy atmosphere. Chef Doug Rodriguez comes from Miami. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink, made from sugarcane. 250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.

Pigalle—What it lacks in size, it more than makes up for with style and food. A bistro with a heavy French accent. 111 E. 29th St. (779-7830). (M) AE, CB, DC, MC, V.

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and an opera trio on Saturdays. 108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Over-size and proud of it. 180 Third Ave., at 17th St. (777-9288). (I-M) MC, TM, V.

Secret Harbor Bistro—A neighborhood lunch crowd from the outskirts of the fashion district. At dinner, local residents with hotel guests stop in for generous portions of American food with an Italian accent. 303 Lexington Ave., at 37th St., in the Shelburne Murray Hill Hotel (447-7400). (M) AE, DC, MC, V.

Steak Frites—Only a few places manage not to get lost in this bustling intersection of restaurant rows. A menu complete enough to hit the nail on the head and almost small enough to do everything well. 9 E. 16th St. (463-7101). (M) AE, DC, MC, V.

Stella del Mare—A surprisingly good hideaway for fresh seafood and intimate settings. 346 Lexington Ave., nr. 39th St. (687-4425). (M-E) AE, CB, DC, DS, MC, V.

Water Club—The setting and view from this East River barge are what all the fuss is about. The American fare is fine. 500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. 424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.

Lola's—A lively front room gives way to a vast and airy back room, made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings. Yes, that was Luther Vandross. 30 W. 22nd St. (675-6700). (M) AE, CB, DC, MC, V.

Man Ray—Popular with those on their way to the Joyce Theatre for its reliable and very current American offerings. 169 Eighth Ave., at 19th St. (627-4220). (M) AE, DC, MC, V.

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is—you guessed it—Irish. 146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.

The Rocking Horse Mexican Cafe—Mexican-themed café, with plenty to do and plenty to drink at the

tables. The dining room's gold walls are adorned with art that customers have drawn at the tables. 182 Eighth Ave., nr. 20th St. (463-9771). (I) AE, MC, V.

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six and sails from seven until ten. Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.

Zip City—Pub grub and award-winning microbrew to wash it down. Collegial—if collegiate—atmosphere. 3 W. 18th St. (366-6333). (I) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. 44th St. in the U.N. Plaza-Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.

Brasserie—Upbeat rendition of French-bistro classics 24 hours a day. Choose from the newly renovated dining area or grab a quick bite at the counter. 100 E. 53rd St. (751-4840). AE, MC, V.

Cafe Centro—A big, shiny brasserie-cum-café; there's inventive cooking going on here, and the joint is a fun and good as non-expensive midtown gets. In the loud little café in the back, one of the best hamburgers in town. Closed Sundays. 200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.

Chiam Inn—Hong Kong-style Cantonese fare served in a spacious wood-paneled dining room. Be bold. The menu will reward you. 160 E. 48th St. (371-2323). (M) AE, DC, MC, V.

Christ Cella—Sixty-nine years old and counting. This steakhouse is run by the third generation of the Cella family. The place specializes in steaks and lobster. A jacket and tie are required. 160 E. 46th St. (697-2497). (E) AE, DC, MC, V.

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The Pool Room is where the rest of us go for aching ly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.

Fresco—That's a sky at your feet and those are hearty portions of modern Tuscan fare (homemade pasta, grilled pizza, chops, and fish on the table. The Scotto family attracts a mostly business crowd. It's packed at lunch and for dinner. Yes, that was Al Roker. 34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.

Giambelli 50th Ristorante—Elegant Northern Italian fare served in warm and cozy atmosphere. 461 50th St. (688-2760). (M) AE, CB, DC, MC, V.

La Mangerie—A Côte d'Azur native son, chef Patrik Bruot delivers the Mediterranean flavors of southern France to a rustic room in midtown. 1008 Second Ave., 53rd St. (759-7086). (M) AE, DC, MC, V.

Montebello—Shifting gears between neighborhood dinners at business lunches, the room transports patrons from their bustling environs to Northern Italy. 1201 56th St. (753-1447). AE, CB, DC, MC, V.

Otabe—Customers are ministered to by personal chefs in the private teppan grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. 68 E. 56th St. (223-7572).

Object of Desire Fancy Fries

Herbed up with fresh sage, the fries at Pino Luongo's uptown gilded cattle car, Coco Pazzo, are just different enough to stop you from rubbernecking through your entire lunch. 23 East 74th Street.



Photograph by Kenneth Ch

(M) AE, DC, MC, V

oyal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Over-size and proud of it. 1004 Second Ave., nr. 53rd St. (980-4131). (I-M) MC, TM, V

an Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. 143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V

mith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. Third Ave. and 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V

atou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to people-watch and dance. Wednesdays through Saturdays, there's a carnival-inspired cabaret. 151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, TM, V

ropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town. 200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, TM, V

se Yang—Food from Beijing and Shanghai served in an opulent dining room. Aquariums abound, so you can preview your dish before you order. 34 E. 51st St. (688-5447). (M) AE, CB, DC, DS, MC, TM, V

ong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. 200 E. 54th St. (486-9592). (E) AE, CB, MC, V

43rd–56th Streets, West Side

drienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. 700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V

gonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. 59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V

nerican Festival—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 p.m. Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V

rbetta—Impressive and old-world, this theater-district favorite has space, with a regal dining room and a romantic garden. Serving Northern Italian food. 321 W. 46th St. (246-9171). (M) AE, CB, DC, DS, MC, TM, V

oadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come and find your NINAs while you dine. Free dinner parking. Private parties. 315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, V

fe Un, Deux, Trois—This casual French bistro has all the hustle and bustle of its Parisian cousins. Good, hearty regional food at moderate prices. 123 W. 44th St. (354-4148). (M) AE, CB, DC, DS, MC, V

arlotte—Offers a refuge from the hubbub of Times Square. Consistent American cuisine in a post-modern setting. 145 W. 44th St., in the Hotel Macklowe (789-7508). (M-E) AE, DC, MC, V

so Europa—Because of its muraled walls and abundant greenery, many feel as if they're walking into a castle when they enter this Italian restaurant. But this is no monolithic Italian: Each week, a regional dish from a specific European country is served as the special. 63 W. 54th St. (247-1200). (M) AE, DC, MC, V

é—An extravagant French steakhouse—all marble and pewter, with blazing chandeliers—and a more affordable grill next door. 120 W. 51st St. (956-7100/7262). (M-E) AE, CB, DC, DS, MC, V

h of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. 133 W. 47th St. (921-

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4242). (M) AE, DC, MC, V.

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. 269 W. 45th St. (997-9494). (M) AE, DC, MC, V.

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. 151 W. 54th St., in the Rihga Royal Hotel (468-8888). (E) AE, CB, DC, MC, TM, V.

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. 15 W. 44th St. (869-5544). AE, CB, DC, DS, MC, TM, V.

Koyote Kate's—A Tex-Mex restaurant complete with tables hand-painted with a Native American theme. Lots of steak and chops, pasta, and fresh seafood; caters to a twentysomething crowd with a live band every night. 307 W. 47th St. (956-1091). (M) AE, DS, MC, V.

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. 48 W. 55th St. (586-7650). (I) AE, MC, V.

Langan's—American food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. 150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.

La Reserve—Justifiably crowded during precut times; stop by during odd hours for sophisticated French offerings and surroundings. 4 W. 49th St. (247-2993/2995). (E) AE, DC, MC, V.

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. 361 W. 49th St. (315-0980). (M) AE only.

La Veranda—Northern Italian food. Traditional music in the background. A quiet place with two private rooms for parties. 163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.

Le Patio—Tapas bar and light fare for hotel guests and after-work diners. 119 W. 56th St., in the Parker Meridien (245-5000). (M) AE, CB, DC, DS, MC, V.

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (246-0044; 246-0373). (M) AE, CB, DC, DS, MC, V.

Le Rivage—Pretheater bistro, reasonable prices, efficient service, and satisfying fare. 340 W. 46th St. (765-7374). (M) AE, MC, V.

Marlowe—A little cultural m  le: an American bistro that looks like a French country inn. Oak-plank floors and low, romantic lighting are soothing. 328 W. 46th St. (765-3815). (M) AE, MC, TM, V.

Nakagawa—Elegant Japanese in the heart of the theater district. Come feast on some sushi pre- or post-show. 7 W. 44th St. (869-8077). (M) AE, DC, MC, V.

Palio—Authentic Italian cuisine served in a formal atmosphere. The crowd is occasionally tr  s international. Tourists and natives agree that the breadsticks are unreal. 151 W. 51st St. (245-4850). (E) AE, MC, V.

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Italian eatery rooted in the glorious fifties. 236 W. 56th St. (247-3491/3492). (M) AE, CB, DC, DS, MC, V.

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming; reliable and comforting. 250 W. 47th St. (575-1220). (M) AE, MC, V.

Comeback A Regional Renaissance



A relatively new category of French wines labeled Vin de Pays d'Oc comes from the country's oldest wine region and is now widely available on retail shelves at \$5 to \$8. The vineyards were planted by the Romans in the Languedoc, a large region along France's Mediterranean coast, 2,000 years ago and have long been a source of cheap red *vin ordinaire*. But fifteen years ago, an extensive replanting was begun, and the land now produces a far superior product: clean, crisp whites and supple, easy-to-drink reds. Of the more than 50 Pays d'Oc varietal wines available in New York shops, these 1993s are the most attractive choices. **ALEXIS BESPALOFF**

Brand	Selections
B&G	Chardonnay
Dulong	Merlot and Cabernet Sauvignon
Fortant de France	Sauvignon Blanc, Chardonnay, and Cabernet Sauvignon
Georges Duboeuf	Syrah, Chardonnay, and Merlot
Les Jamelles	Syrah, Merlot, and Chardonnay
Mommessin	Chardonnay
Moreau	Chardonnay
R��serve St. Martin	Syrah, Mourv��dre, Viognier, and Chardonnay

Pig and Whistle—A power lunch at a Blarney Stone? This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. 165 W. 47th St. (302-0112). (M) AE, MC, V.

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. 30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.

Ren   Pujol—The rustic French food and service are careful and heartfelt. 321 W. 51st St. (246-3023). (M) AE, DC, MC, V.

Restaurant Raphael—Chef Jean Michel Bergognoux redefines contemporary French country cuisine for the nineties in a ch  teau-like setting. The stenciled floral beams, the fireplace, and the outdoor rear garden set the tone for an intimate, romantic dining experience or a business meal. Near MOMA. 33 W. 54th St. (582-8993). (E) AE, DC.

Ruth's Chris Steak House—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country.

Steak served in a series of connected, muted, and wood-paneled dining rooms. 148 W. 51st St. (245-9600). (E) AE, DC, MC, V.

Sam's—Solid Continental food served up pub-style in the heart of the theater district. 263 W. 45th St. (719-5416). (M) AE, MC, V.

Samplings—Cheerful family-style dining for hotel guests and local business lunches. 1605 Broadway, a 49th St., in the Crowne Plaza Hotel (977-4000). (M) AE, CB, DC, DS, MC, V.

The Sea Grill—Plush, cozy dining room that's open to garden table in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cake with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. Rockefeller Plaza, 1 W. 49th St. (246-9201). (E) AE, DC, MC, V.

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. 916 Eighth Ave., at 54th St. and 854 Eighth Ave., nr. 51st St. (489-5237). (M) AE, DC, MC, V.

Stage Delicatessen—A landmark deli that serves gigantic sandwiches every one of which is worth returning for. 834 Seventh Ave., bet 53rd and 54th Sts. (245-7850). (I) AE, MC, V.

Top of the Sixes—A beautiful view and a restaurant to boot. Perched atop the office that houses Universal Pictures's offices. American Continental food. 666 Fifth Ave., at 53rd St., 39th floor (757-6662, (M-E) AE, CB, DC, MC, V.

Trionfo—Good Italian food in pleasant setting close to Broadway theaters. 224 W. 51st St. (262-6660). (M-E) AE, DC, MC, V.

'21' Club—The new, old, younger '21' has lost its hauteur at the doc but not its toys in the artfully restored saloon. Club classics along side contemporary whimsy; prices that stagger, but from 10:30 supper is a bargain. 21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.

Victor's Cafe 52—Until the inevitable fall, this is as close to Cub as you can get—at least in the neighborhood. 236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.

57th–60th Streets

Bruno Ristorante—Attracting regulars for sixteen years, a Northern Italian kitchen and an Art Deco dining room with two fireplaces that make anyone feel welcome. 240 E. 58th St. (68-4190). (M) AE, DC, DS, MC, V.

Caviarteria—Right now! That was the cry from customers of this austere, modernist undersea-egg monger. So a caf   was built and now serves the impatient crowd a variety of Russian and American caviar and other adventurous fare (smoked wild boar) right on the premises. 502 Park Ave. nr. 59th St. (759-7410). (M) AE, MC, V.

Contrapunto—Join the queue in this good-looking second-story pastaria for slightly Americanized Italian classics. 200 E. 60th St. (751-8616). (A) AE, CB, DC, DS, MC, V.

Dawat—The Indian actress and cooking authori Madhur Jaffrey is a consultant here. You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or any of the more unusual regional specials. 210 E. 58th St. (35-7555). (M) AE, CB, DC, MC, TM, V.

Fantino—Where else but in New York can you

served your Northern Italian fare on china by Gianni Versace? Serving in a luxurious dining room, Fantino delivers as an Italian restaurant should. Try the tuna or the lamb. 112 Central Park So., in the Ritz-Carlton Hotel (664-7700). (E) AE, CB, DC, MC, V.

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame 57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.

Jaguin—White-hot scene. Tahitian theme park: living palm trees, recorded birdsong, and the artist's murals. Tropical Asian cuisine and casks of cleverly named knockout drops. The Plaza Hotel, Fifth Ave. at Central Park West (319-0404). (E) AE, CB, DC, MC, TM, V.

Bar Bat—They crowd five deep at the bar, stalking one another; young melting-pot faces with briefcases and the curious come to eat. 311 W. 57th St. (307-7228). (M) AE, CB, DC, DS, MC, V.

Taxi—Chef Frederic Feufeu has made a bistro authentic enough to be mistaken for the real thing. 37 E. 60th St. (832-5500). (M) AE, CB, DC, DS, MC, V.

Train Bleu—A port in the retail storm. A French railroad dining car of old, with a view of the 59th Street Bridge. Bloomingdale's, sixth floor, 1000 Third Ave., at 59th St. (705-2100). (M) AE, DC, MC, V.

Veau d'or—A proud tradition in the neighborhood, this bistro-style eatery hasn't changed in years, and almost everyone agrees that that's just fine. 129 E. 60th St. (838-8133). (M) AE, DS, MC, V.

es Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. 160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.

larch—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.

amir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. 1065 First Ave., at 58th St. (644-9258). (M) AE, DC, MC, V.

etrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. 182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.

ierro's on the Park—Italian with a twist of art history. This parkside restaurant features Art Deco furnishings from the thirties: frosted glass, black lacquer, and original lighting. 150 Central Park So. (541-4090). (M) AE, MC, TM, V.

osa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.

in Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

exis—Provençal food delivered in a cozy dining room. Look up and you'll see what's written in the stars: The ceiling features a painting of the astrological signs. 140 E. 63rd St., in the Barbizon Hotel (838-5700). (M) AE, MC, V.

izona 206—Innovative southwestern perfectly executed by wunderkind chef David Walzog. Situated amid a cluster of movie theaters, within spitting distance of Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. 206 E. 60th St. (838-0440). (M) AE, MC, V.

The Boat House Cafe—Rent a rowboat or ride the Venetian gondola before or after dining at this glorious oasis in Central Park. This is the kind of Italian food found only in America, some of it pretty good. There's a new menu for grazers at the water-side bar. Central Park nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.

Cafe Chopin—Very casual spot, often warm and candlelit. Featuring Eastern European fare—lots of roasts, goulash, and stuffed cabbage. With live piano music. 339 E. 75th St. (628-7171). (M) AE, DC, DS, MC, TM, V.

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all... *mon chéri*. And, *sans blague*, they have cooing doves. 1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, V.

Cafe Nosidam—Italian-American fare; a people watcher's paradise. 768 Madison Ave., bet. 65th and 66th Sts. (717-5633). (M) AE, MC, V.

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. 1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.

CI Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. 1431 Third Ave., at 81st St. (650-0850) (M) AE only.

Demarchelier—Feels French and tastes French; on this restaurant-parched turf, that's good enough to draw a crowd. 50 E. 86th St. (249-6300). (M) AE, MC, V.

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. 1316 Madison Ave., at 93rd St. (534-3475) (M) AE, MC, V.

Ferrier—Neighborhood hot spot. People-watching, but be prepared to get what you give at this bistro. 29 E. 65th St. (772-9000). (M) AE, DC, DS, MC, V.

Girasole—Regional Italian food. Elegant, medium-size space with private rooms upstairs. Wood floors with girasoles (sunflowers to you, bub) throughout. A neighborhood haunt for the subdued set. 151 E. 82nd St. (772-6690). (M) AE only.

Jolo—The grilled chicken with chick-pea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. 160 E. 64th St. (223-5656). (E) AE, MC, V.

Le Bistro de Maxim's—It ain't Paris, but... This elegant French bistro features a menu that fuses French and Asian flavors. Nouvelle, with lovely murals on the walls. 680 Madison Ave., at 61st St. (980-6988). (M) AE, CB, DC, MC, V.

Lusardi's—Vintage Italian... good pastas and risottos make this spot a trusted local haunt. People keep coming back because it manages to be cozy and elegant. 1494 Second Ave., at 78th St. (249-2020). (M) AE, DC, MC, V.

Mad Hatter—A landmark American pub divided into enough spaces to suit almost any mood. 1485 Second Ave., bet. 77th and 78th Sts. (628-4917). (M) AE, MC, TM, V.

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." 1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands... Close enough. This festive spot serves Caribbean fare such as jerk chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin too. Leave with a sun-tan. 1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V.

Moscow on the Hudson—Authentic Russian fare. After that, there's live entertainment with music, dancing, and a live gypsy show. 803 Second Ave., at 93rd

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JAZZ ALL-STARS WITH **HARRY "SWEETS" EDISON**

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St. (534-4866). (M) AE, DC, MC, V.

Mulholland Drive Cafe—A very single bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze; but that figures, he owns the place. 1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, V.

The Polo—Clubby atmospherics, dark wood paneling, and contemporary American cuisine. Try the seafood special, whatever it is. Local haute-boutique owners conducting business and pleasure at lunch. Yes, that was Al Pacino ducking out the side door. 840 Madison Ave., at 69th St. (439-4835). (E) AE, CB, DC, MC, V.

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. 853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. 995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.

Tony Di Napoli's—Family-style means big, big, big. Be prepared to loosen your belt buckle a notch or two after feasting on some serious Italian. Bring a family that likes to eat. 1606 Second Ave., at 83rd St. (861-8686). (M) AE, DS, MC, V.

Toraya—The purveyor to the Japanese imperial family for 450 years, this tea-house offers an enticing assortment of confections, green teas, and desserts. 17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.

Above 60th Street,
West Side

Bella Luna—Consistently good neighborhood Northern Italian. 584 Columbus Ave., nr. 88th St. (877-2267). (M) AE only.

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (877-3500). (M-E) AE, CB, DC, MC, V.

Cafe Luxembourg—After all these years, the joint still looks smart and sexy and gets a good-looking Upper West Side crowd. The fare's upscale bistro. Perfect before or after the cultural goings-on at Lincoln Center. 200 W. 70th St. (873-7411). (M-E) AE, CB, DC, MC, V.

Fishin Eddies—Another homey spot from the Vince & Eddie guys, with live-fish tanks. Not all the grilled fish is as spectacular as the impressive cioppino for two. Patio dining. 73 W. 71st St. (874-3474). (M) AE, CB, DC, DS, MC, V.

Fujiyama Mama—Look up "fine cuisine" in the yuppie handbook, and you'll find this spot listed as No. 1. Good sushi, funky décor, and a DJ. make this Japanese restaurant a local favorite among upper west siders. 467 Columbus Ave., bet. 82nd and 83rd Sts. (769-1144). (M) AE only.

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was Woody Allen. 235 Columbus Ave., nr. 71st St. (724-4411). Also Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.

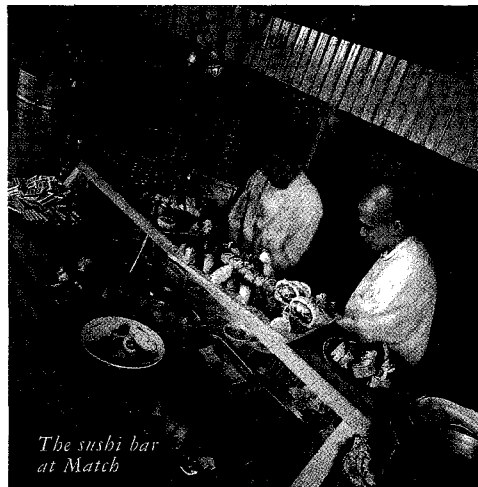
Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning décor has been described as "Dali meets Disney" and is based on musical movements. Late-night jazz and Sunday-brunch specials make it a welcome complement

to Lincoln Center. 44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.

Main Street—American comfort food, and lots of it. Feel at home even in a party of ten. A fireplace and brick walls make this popular, giant space seem cozy. 446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, MC, V.

Restaurants Le Sushi

"It's just not right," sighs longtime bistrophile Sam Roberts, motioning in the direction of Jour et Nuit's front window. Where romantic white-linen two-tops once stood, a smiling Japanese chef now wields his knives and bows at entering customers. "It makes no culinary sense," Roberts grouses. "If I am having steak with shalots, I see no reason to begin with futomaki." Roberts is not alone in his saddened contempt for SoHo's latest trend—sushi bars plopped into decidedly non-Japanese restaurants. And Japanese culinary traditionalists are none too excited about it either. "I think it is strange. I don't trust it," says Ken Yahashi, a chef at Tomoe on Thompson Street. "Ninety-eight percent of the sushi chefs in New York feel weird about working in non-Japanese restaurants," explains Chris Heyman, chef at Match, the restaurant that pioneered the movement last spring by turning a few feet of counter space into a sushi bar. Heyman at first got around this problem by hiring a Caucasian chef to prepare Match's maki rolls, but the trust level among diners was low, and local sushi chefs stopped in to sit at the bar and mock him in Japanese. Now, like



The sushi bar
at Match

Jour et Nuit and the T-Salon, Match has only Japanese men slicing tuna and smearing wasabi. And at both of the latter two restaurants, raw fish accounts for more than one third of the food sales.

Blue Ribbon owners Bruce, Eric, and Ellen Bromberg are so taken with the current sushi-mania that they are opening an extension of their restaurant, called Blue

Ribbon Sushi, a few doors up on Sullivan Street. "A lot of these places are great," observes Bruce Bromberg, "but the emphasis is on being cool, and the sushi is like an afterthought; it's too Americanized." (Indeed, at the T-Salon, the potato-and-arugula roll is a best-seller.) "We are trying to do a more traditional place. Eric and I will be in the kitchen, but we are going to conceal ourselves. We'll probably stay away from actually cutting the fish." Which ought to keep that raucous pack of heckling sushi chefs at bay.

BETH LANDMAN

Picholine—Mediterranean-style French food near Lincoln Center. The fabric-covered walls add to the cozy feel of this charming spot. 35 W. 64th St. (724-8585). (M) AE, DC, MC, V.

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. 222 W. 79th St. (799-0400). (E) AE, DC, MC, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. 2286 Broadway, at 82nd St. (873-6052). (I-M) MC, TM, V.

Santa Fe—If it's not the margaritas, then it's the pink faux-adobe walls and desert tones that give

this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. 72 W. 69th St. (724-0822). (M) AE, DC, MC, V.

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. 12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.

West 63rd Street Steakhouse—Mahogany tables and red-suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for spectacular views of Lincoln Center, and there's seafood and pasta for those who enjoy the company of a meat eater. Monday nights are ciga nights. 44 W. 63rd St. (246-6363). (M) AE, DC MC, V.

Brooklyn

Cucina—A labor of love Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230 0711). (M) (\$)

Two Tom's—Firehouse kitchen ambience and waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Early during the week an call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. 25 Third Ave., nr. Union St. (718-875-8689). (I) (\$)

Queens

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. 75-61 31 Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.

Water's Edge—East River views, floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. Complimentary ferry leave from Manhattan Tues.-Sat. 6-11 P.M. 44th Drive the East River. (718-482-0033). (E) AE, CB, DC, MC, V.

Bronx

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. 296 Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966) (I) (\$)

Photograph by Steven Freeman

in concert

My Dear Siegfried... Te Kanawa and Levine

Classical Music

Monday, March 13

ing on a Can All-Stars—Performs Glass, Vierk, Pas-oal, and others. *Walter Reade Theater at Lincoln Center* (721-6500), at 7:30; \$15.

Tuesday, March 14

i Bashmet—Performs on the viola Marais, Schu-ert, and Shostakovich. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (247-7800), at 8; \$9-\$35.

Wednesday, March 15

lrew Bolachovsky—The flutist performs Varèse, Hindemith, and others. *Federal Hall, 26 Wall St.* 866-2086), at 12:30; free.

Thursday, March 16

r York Philharmonic—Sir Colin Davis conducts Mozart and Mahler. *Avery Fisher Hall, Lincoln Cen-ter* (721-6500), at 8; \$15-\$60.

mas Buckner—The baritone performs David ehrman's *My Dear Siegfried*... and Donald naack's *Ready Made Journey*. *Florence Gould Hall, 5 E. 59th St.* (355-6160), at 8; \$10.

irizio Pollini—The pianist performs Schumann and Chopin in his only New York recital of the season. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (247-7800), at 8; \$15-\$70.

Friday, March 17

r York Philharmonic—See 3/16. This performance 2.

adian Academy—Led by harpsichordist Nicholas McGegan, this group performs Henry Purcell, Dowland, and Balthazar, accompanied by readings of contemporary writers. Preceded by various lec-tures. *Metropolitan Museum of Art, 1000 Fifth Ave., at 2nd St.* (570-3949), at 8; \$25.

Saturday, March 18

r York Philharmonic—See 3/16.

adian Academy—See 3/17.

ua Bell—The violinist performs Beethoven, the new York premiere of Aaron Jay Kernis's *Air*, and others. *92nd St.Y, 1395 Lexington Ave.* (996-1100), at 8; \$20.

iel Comegys—The baritone performs Schubert and others. *Theodore Roosevelt Birthplace, 28 E. 20th St., at 2; \$2.*

Sunday, March 19

te Kanawa—The soprano, accompanied by James Levine on piano, performs her only New York recital of the season. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (247-7800), at 3; \$15-\$75.

gart Chamber Orchestra—Celebrating its fiftieth anniversary with Dennis Russell Davies conduct-ing Diamond, the New York premiere of Glass's symphony No. 3, and others. *Alice Tully Hall, Lin-coln Center Plaza* (721-6500), at 8; \$25.

Monday, March 20

innati Symphony Orchestra—Jesús López-Cobos conducts Wagner, Mozart, and Bruckner. *Carnegie Hall, 881 Seventh Ave., at 57th St.* (247-7800), at 8; \$12-\$55.

graph by Martha Swope.

Opera

Amato Opera—3/18 at 7:30 and 3/19 at 2:30: Gior-dano's *Andrea Chénier*. *Amato Opera House, 319 Bowery* (228-8200); \$18.

Brooklyn Academy of Music—Peter Brook's *The Man Who*. Opens 3/13 at 8. Mon.-Sat. at 8; Sat. at 3. Through 4/9. *BAM, 651 Fulton St.* (718-636-4100); \$35-\$50.

Metropolitan Opera—3/13 and 3/17 at 8:Verdi's *La Traviata*. 3/14 at 8 and 3/18 at 1:30: Puccini's *La Bohème*. 3/15 and 3/18 at 8: Mozart's *Idomeneo*. 3/16 at 8:Verdi's *Simon Boccanegra*. *Metropolitan Opera House, Lincoln Center* (362-6000); \$22-\$110.

New York City Opera—3/14 and 3/17 at 8: Bizet's *Carmen*. 3/16 at 8: Verdi's *La Traviata*. 3/18 at 1:30: Mozart's *Le nozze di Figaro*. 3/18 at 8: Puccini's *Madama Butterfly*. 3/19 at 1:30: Puccini's *La Rondine*. *New York State Theater, Lincoln Center Plaza* (870-5570); \$15-\$63.

Opera at Buchman Hall—Mozart's *Così fan tutte*, in a fully staged

Performance Passion Play

The Dance Theatre of Harlem brings its neo-classic style and pas-sionate physicality to two world pre-mieres—'Signs and Wonders,' with traditional African music, and 'The Joplin Dances'—on March 14. Call 307-4100.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premedi-tated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock con-certs and club information, see "Nightlife."

and costumed production. 3/18 and 3/19 at 8. *Buchman Hall, 432 E. 91st St.* (724-6556); \$12.

Dance

Dance Theatre of Harlem—Two world premieres, including Alonzo King's *Signs and Wonders* and DTH principal dancer Robert Garland's *The Joplin*

Dances, highlight their new season at the Brooklyn Acade-my of Music. Al-though noteworthy is the company premiere of Balanchine's *The Prodigal Son*, since DTH has made a spe-cialty of his work. Through 3/26. *Dark Mon. BAM Opera House, 30 Lafayette Ave., Brooklyn* (307-4100); \$15-\$45.

Feld Ballets/NY—Eliot Feld's troupe performs several premieres based on the piano music of Erik Satie and Steve Reich's *Six Marimbas*, as well as revivals of *Doo Dah Day* and other pieces. Tues.-Sat. at 8; Sun. at 2 and 7:30. Through 4/9. *Joyce Theater, 175 Eighth Ave., at 19th St.* (242-0800); \$30.

Dances... Patrelle—Presents the world premiere of a full-length ballet choreographed by Francis Patrelle. Gala opening 3/16 at 8 is \$65. Also 3/17 at 8, 3/18 at 2 and 8, and 3/19 at 3. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St.* (772-4448); \$28.

Peggy Myo-Young Choy—Performs Seung Hwa: *Rape/Race/Rage/Revolution*, pieces inspired by stories of Korean and Korean-American women. 3/16-3/18 at 8; 3/19 at 3. *Dance Theater Workshop, 219 W. 19th St.* (924-0077); \$12.

Short Stories—Includes three pieces: Eva Gasteazoro's *Amor de Mis Amores*—*Melodrama a Ritmo de Danzon*, Dor Green's *Y'all Better Dance*, and Dawn Saito's *Dreamcatchers*. 3/18 at 7:30 and 3/19 at 3. *Aaron Davis Hall at City College of New York, W. 135th St. and Convent Ave.* (650-7100); \$12.

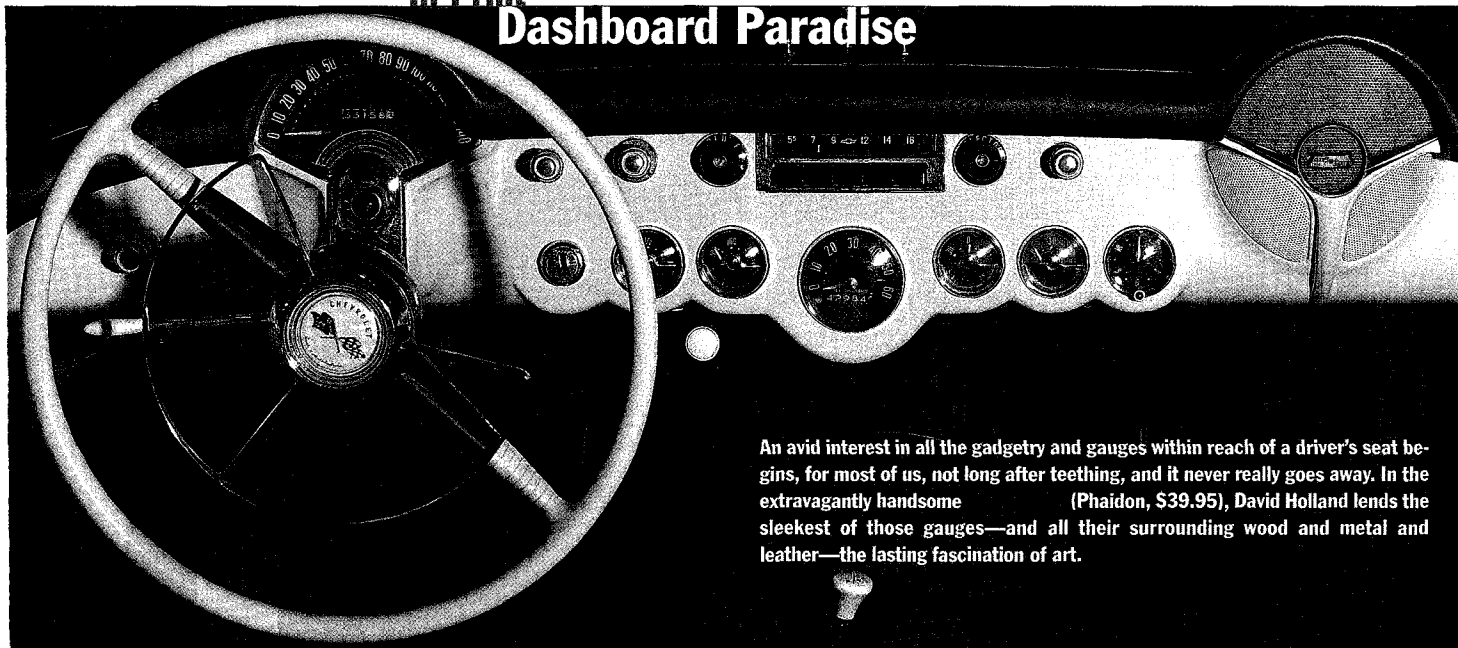


the m iv

Charmed Lives...Log Roles...Spiders

In Print

Dashboard Paradise



An avid interest in all the gadgetry and gauges within reach of a driver's seat begins, for most of us, not long after teething, and it never really goes away. In the extravagantly handsome (Phaidon, \$39.95), David Holland lends the sleekest of those gauges—and all their surrounding wood and metal and leather—the lasting fascination of art.

John Leonard's TV Notes

Gloria Steinem: Ms. America (Tuesday 3/14; 8 to 9 P.M.; A&E) is a generally affectionate 61st-birthday card to the superstar mother of modern feminism, with savvy snippets from the career, obligatory mention of the men, and intelligent sound bites from the likes of Marlo Thomas, Peter Maas, Liz Smith, Clay Felker, goddaughter Rebecca Walker, biographer Carolyn Heilbrun, and Steinem herself: "I can't mate in captivity." Some self-important vaporizings by the Barbarella of postfeminism, Camille Paglia, are also included.

The George Wendt Show (Wednesdays; 8 to 8:30 P.M.; CBS), a sitcom about a radio call-in show that devotes itself to cars and those who care about them, may need a few weeks to find its comic rhythm. Last week's opener, involving a Catholic charity raffle and Pat Finn's years of feeling guilty for no good reason, was awfully rough on the Church without being consistently funny.

Hope & Gloria (Thursdays; 8:30 to 9 P.M.; NBC), from the *Cheers* team of Bill and Cheri Steinkellner, stars Cynthia Stevenson and Jessica Lundy as brand-new mismatched best friends in a Pittsburgh brownstone apartment house, with Alan Thicke as the pompous host of a local TV talk show produced by Stevenson and Enrico Colantoni as the ex-husband of hairdresser Lundy who force-feeds their young son on a diet (gasp) of milk and cookies. Such superb timing: Even at jokes about Georgia O'Keefe and the Amish, I admit I laughed.

My Brother's Keeper (Sunday, 3/19; 9 to 11 P.M.; CBS), produced and directed by Glenn Jordan, is a true-story AIDS movie with two genuine differences. First, John Lithgow in an amazing bravura performance, plays identical twin brothers, both of whom went into a seminary, both of whom left it to teach on Long Island, and both of whom are gay. One is HIV-positive. The other is eager to participate in a potentially lifesaving bone-marrow-

transplant at Johns Hopkins. An insurance company says no, a court says yes, and their mother (Ellen Burstyn) won't talk to either of them. The other difference here is that, except for Burstyn, their entire community rallies to their cause—teachers, students, parents.

Betrayed: A Story of Three Women (Sunday, 3/19; 9 to 11 P.M.; ABC) is a soap that's superior only because Meredith Baxter as the wronged wife, Swoosie Kurtz as the best friend whose own daughter (Clare Carey) is the other woman in Meredith's deceitful marriage, and James Duff, who wrote the script they're stuck with, give this tired material more energy than it deserves.

Ed McBain's 87th Precinct (Sunday, 3/19; 9 to 11 P.M.; NBC) stars Randy Quaid and Alex McArthur instead of Robert Lansing and Ron Harper as police detectives Steve Carella and Bert Kling, and Deanne Bray instead of Gena Rowlands as Teddy. They are none of them an improvement on their predecessors in the NBC series of 1961-'62, though the case that baffles them—the ritual murder of young women who happen to be college track stars, all of them running the mile—is as absorbing as it is creepy.

Radio Highlights

"The Real Patrick"—Host Robert Aubry Davis presents a tour of Ireland's soundscapes, from interviews with Irish poets and playwrights to a visit to Dublin's Abbey Theater to the best of the country's traditional and contemporary music. 3/17 at 7 and 3/19 at 3; WFUV, 90.7 FM.

"An Hour With the New York Philharmonic"—3/19 at 1: Sibelius's Symphony No. 2 in D; Copland's *Billy the Kid* (ballet suite). With comments by music director Kurt Masur. WQXR, 96.3 FM.

"City Folk"—3/16: Tim O'Brien. 3/17: Eileen Ivers, the Chieftains, Kips Bay, Altan, and others. 3/20: Cheryl Wheeler, Donald Fagen, and Greg Brown.

3/22: Flaco Jimenez. 6:30 A.M. to 6 P.M.; WFUV, 90.7 FM.

"The Poet's Voice"—The Unterberg Poetry Center and National Public Radio have joined forces to bring you archival recordings featuring some of the greatest poets of the twentieth century. The series, which is narrated by actress Blair Brown, will be broadcast this week at 10 P.M. on 3/18 on WNYC, 820 AM. The program, which features Octavio Paz, will be rebroadcast the next day at 3:30 P.M. on WNYC, 93.9 FM.

"Symphony Hall"—3/14: Telemann's *Tafelmusik* in Suite for Flute and Strings in A. 3/15: Berlioz: *Rob Roy Overture* and Beethoven's Symphony No. 5 in C. 3/16: Mysliveček's *Divertimento* in F and Chadwick's Symphony No. 3 in F. 3/17: Bakirev's Piano Concerto No. 1 in F-sharp and Mozart's Symphony No. 39 in E-flat. 3/20: Salieri's *Eracleo e Democrito Overture* and Brahms Piano Concerto No. 2 in B-flat. 3/21: Bach: Brandenburg Concerto No. 1 and Orchestra Suite No. 1 in C. 3/22: Telemann's *Tafelmusik* and Bernstein's Symphony No. 2 ("Age of Anxiety"). Each weeknight at 8; WQXR, 96.3 FM.

"Jazz at Lincoln Center: The Radio Sessions"—WQXR's monthly installment of artists performing in the Jazz at Lincoln Center Series is broadcast on 3/17 at 7, 96.3 FM.

"New York and Company"—3/13: Stanley Greenberg on *Middle Class Dreams*; Leonore Tiefer on *Sex Not a Natural Act*. 3/14: Nancy Rubin on the life of Marjorie Merriweather Post; Mike Lupica on his novel *Jump*; Bob Fancer on *Cultures of Healing*. 3/15: Biographer Jay Parini and Elaine Steinberg (widow of John) on the life and work of the author; Tim Pat Coogan on *Eamon De Valera*; I. Alan Cooper on grammar. 3/16: Ming Cho Lee on his career as a set designer; Bruce Henders on *Waiting* (waiters' tales of crazed custome murderous chefs, and tableside disasters); Victor Lautman on *The New Tattoo*. 3/17: Linn Washington on *Black Judges on Trial*; Thomas Cahill on *How the Irish Saved Civilization*; open phone 3/20: Peter Mayle on *A Dog's Life*; Dr. Jody He

man on *Equal Partners*. 3/21: Neil Baldwin on *Edison: Inventing the Century*. 3/22: Deirdre Bair on *Anais Nin*. Every day at noon; WNYC, 820 AM.

xxaco/Metropolitan Opera Broadcast—3/18 at 1:30: Puccini's *La Bohème*, with Barbara Frittoli, Diana Soviero, Luis Lima, Roberto Frontali, Mark Oswald, Herbert Perry, and François Loup, live from the Metropolitan Opera House. John Fiore conducts. WQXR, 96.3 FM.

Recorded Music

Matthew Sweet 100% Fun (Zoo Entertainment)—Matthew Sweet makes one want to fish that *The Best of Bread* LP out of storage and give the bright, gushy FM-radio seventies-love-rock thing one more go on the turntable. In a time when bands like Urge Overkill get over by playing half-smirking homages to that decade, Sweet approaches it with affection and a total lack of irony. He doesn't sing like a rock singer of this decade—his inflections are unstudied and straightforward, and somehow, his unabashedly retro sound never comes off as tired. It's also the perfect foil for his lyrics, which are pretty much always all about love, or heartbreak, or some weird transition period between the two states. "Sick of Myself," the album's first single, perfectly encapsulates that miserable feeling of impending doom that always follows the realization that one's happiness now lies in the hands of someone else.

The Written Word

'The Portable Jack Kerouac Reading'—Ann Charters, Allen Ginsberg, Maggie Estep, Lee Renaldo, Clark Coolidge, Elinor Nauen, Richard Hell, Ed Sanders, David Amram, Dave Van Ronk, and others celebrate the publication of the Kerouac letters and a new Kerouac collection. The Poetry Project at St. Mark's Church, Second Ave. and 10th St. (674-0910), 3/15 at 8; \$10.

iver Sacks—He reads his new work at Endicott Booksellers on 3/14 at 8. 450 Columbus Ave., bet. 81st and 82nd Sts. (787-6300); free.

maica Kincaid—The novelist and essayist participates in the Queens College Evening Readings series on 3/21 at 7. Rosenthal Library at Queens College, second floor auditorium (718-997-4646); \$3.

he Importance of Being Wilde—The Manhattan Theatre Club's Writers in Performance series presents a reading by Malcolm McDowell and Richard Howard in recognition of the Oscar Wilde trial's centennial. The reading will include excerpts from the transcripts of the 1895 libel trial, from "De Profundis" (his letter/essay from jail), and from various contemporary pieces. McDowell reads the part of Wilde; Howard plays "the opposing voices of Victorian society." 3/13 at 7:30, City Center Stage II, 31 W. 55th St. (645-8488); \$10.

Selected Shorts—3/15 at 6:30: Sherman Alexie's and Carol Ansaw's work will be read by Francis Ruivivar and Jane Curtin. Symphony Space, Broadway at 95th St. 864-5400; \$14.

minist Biographers—A formidable group including Francine du Plessix Gray, Blanche Wiesen Cook, and Honor Moore read from their work on 3/17 at 1.

Proshansky Auditorium, CUNY Graduate Center, 33 W. 42nd St. (642-2684); free.

Christopher Lehmann-Haupt—The book reviewer reads from a novel he managed to write between deadlines on 3/15 at 8. Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835); free.

"St. Patrick's Day Poets"—Jim Mannion, Jane O'Gara, and Pattie Landovek read on 3/17 at 8. Red Door, 1 W. 65th St. Call 201-998-4078 for more information; \$6. There will also be an open mike.

Clifford Chase—He reads at A Different Light bookstore on 3/21 at 8; Wayne Koestenbaum will introduce. 151 W. 19th St. (989-4850); free.

"The Poet Tree"—Sunday afternoon readings by poets, as well as occasional open readings and book raffles. Jane's Cafe, 254 Greene St., bet. 8th St. and Waverly Pl. (475-JANE), at 3; \$6, plus \$3 minimum purchase.

Lectures and Panels

"Pseudo-Science, Social Fad, Literary Wonder: Johann Casper Lavater and the Art of Physiognomy"—Professor Ellis Shookman of Dartmouth College lectures on the Swiss theologian who died in 1801. It was Lavater who developed the "science" of physiognomy (judging people's character from their physical appearance), an approach that has allowed modern-day racists to contend that theirs is the position of scholarly rigor. The Swiss Institute, New Era Building, 495 Broadway (925-2035), 3/16 at 7; free.

"Sensuality and Propriety: Edith Wharton and Design"—



Old wives ascribed quite startling importance to the spider, of course, but so did dead males: Scotland's Robert Bruce credited the creature with his fourteenth-century rout of the English, and it was an arachnid's web that saved Muhammad from the Ko-reishites. Today, the spider is the darling of scientists, who are using its silk in the development of a better bulletproof vest. The American Museum of Natural History salutes the eight-legged arthropod in *Spiders!* (Opens March 17; see listings.)

books, book covers, and catalogues is currently the subject of an exhibit at the Cooper-Hewitt National Design Museum. People can find out about her entire career on 3/16 at 6:30, when Steven Heller gives a lecture about her. A conversation with the designer follows the talk. Cooper-Hewitt, National Design Museum, 2 E. 91st St. (860-6868); \$15. (Edith Newhall)

Fairs and Festivals

The New York Armory Antiques Show—Wendy Antiques brings its spring show to Park Ave. and 67th St. from March 22 to 26. More than 100 dealers will be present, and among the exhibits, you'll find porcelain, glassware, pottery, brass, pewter, maps, prints, and furniture from three centuries. The show's hours are Wednesday, 4 to 9; Thursday, Friday, and Saturday, noon to 9; Sunday, noon to 6. Admission is \$10. Call 472-1180 for more information.

Tours

St. Patrick's Irish New York—A special Big Onion walking tour for the holiday. See the part of Lower Manhattan that was once Little Ireland, the area between Chatham Square and Houston Street. You'll stop at the Old St. Patrick's Cathedral, Al Smith's childhood home, the founding site of the Ancient Order of Hibernians, the Five Points slum, the former location of Tammany Hall, and several other places. 3/18 at 1; call 439-1090 for meeting place. \$9.

"Women of Washington Square"—Eleanor Roosevelt, Edith Wharton, Louisa May Alcott, Lila Acheson Wallace, Paulette Goddard, Ida Tarbell, and Gertrude Vanderbilt Whitney were among the women who lived or worked nearby, and historian Joyce Gold will tell their stories on this 3/19 walking tour. You'll also learn about the salon of Mable Dodge, the tragedy of the Triangle fire, and the stage trod by Bette Davis and Edna St. Vincent Millay. Meet at noon in front of the Washington Square Arch, Fifth Ave. just below 8th St. Call 242-5762; \$12.

Object of Desire Lush Life

The very names of some antiques suggest an idealized life of graceful afternoon entertainments—e.g., the Shaped Cherry Hepplewhite card table at left, and the Chinese Export Mandarin punch bowl that sits on it. Both can be found among hundreds of exhibits at the New York Armory Show, starting March 22. (See listings.)



Solutions to last week's puzzles

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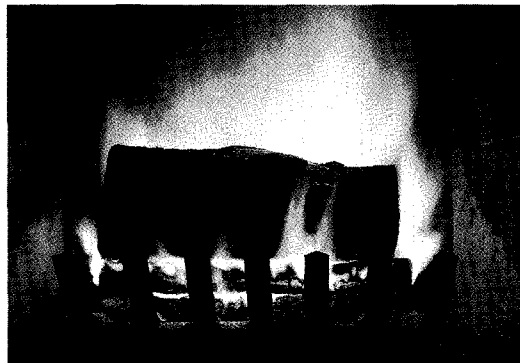
NEW YORK MAGAZINE

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Data Hotel Fire

On a recent Saturday night, a guest at the Royalton who had scored a corner room with a private fireplace requested a log from room service. He was planning to entertain his New York friends in cozy style. No, he was told. Too warm outside. It was 41 degrees Fahrenheit; it had to be below 40 for a complimentary log. Later, the guest and his friends were enjoying their evening, not giving much thought to the temperature outside. The phone rang. "Thirty-nine degrees. Log coming up," the voice on the line said. This got us thinking: Are other such restrictive firewood policies in effect at local hotels?



Mayfair Hotel Twenty-five rooms have active fireplaces, according to Dario Mariotti, the managing director of the hotel, and all 25 could have been in use on that balmy evening in February. "We close the flues in April or May so that people won't be tempted to use the fireplaces in the summer," he says.

The Lowell The one- and two-bedroom suites at this lovely landmark have fireplaces, and guests are entitled to all the free logs their fireplaces can consume.

The Plaza Electric fireplaces in some of the deluxe rooms provide a faux glow with the flick of a switch.

Box Tree Inn all thirteen rooms, Victorian fireplaces have been converted to gas.

JANET WICKENHAVER

Grand Central Terminal—This tour is organized by the Municipal Art Society, which played a crucial role some sixteen years ago in the preservation of Grand Central. Learn about the design and hidden features of one of the nation's most important urban landmarks. Meet at the Chemical Bank Commuter Express on the main concourse on most Wednesdays at 12:30. Call 935-3960 for information.

Events

"From Danger to Dignity: The Fight for Safe Abortion"—The Planned Parenthood Federation of America and the Center for Reproductive Life-premiere screening and discussion of this documentary by Dorothy Fadiman. From *Danger to Dignity* uses archival footage and interviews to chronicle the underground networks that helped women have safe abortions when abortions were illegal, and it also covers the intense efforts of activists and legislators to decriminalize abortion. This is the second film in Fadiman's three-part series on the history of the abortion movement in the United States; she will lead a discussion of the documentary after the screening. 3/13 at 7, Town Hall, 123 W. 43rd St. (261-4659); \$35. Students and senior citizens will be admitted for \$15.

Exhibitions

"Spiders!"—The American Museum of Natural History's new exhibitio shows you how spiders travel, hunt and reproduce, and examines the impact on popular culture. Game videos, photographs, and interactive components are used to help the viewer understand how the spider uses its senses and perceives the natural world. The centerpiece of the show is a display of twelve live tarantulas from North America, South America, and Africa. 3/17-6/4, Central Park West at 79th St. (769-5310). Call the museum for information on upcoming special programs held in conjunction with the exhibition. The first, on 3/21, is zoologist Simon Pollard's talk on "Spiders: Lifestyles of the Small and Hairy."

"Body Language: Jewelry and Accessories from the National Design Museum"—The museum's collection of jewelry includes approximately one thousand pieces, ranging from ancient Egyptian artifacts to work produced just recently. Built up through bequests from personal estates as well as donations from living designers, the collection is one of the few resources in the country for the study of the art of jewelry. This exhibit charts the links between jewelry and anatomy and documents changing societal attitudes toward the human body and jewelry design. Open 3/14 at Cooper-Hewitt National Design Museum, 2 E. 91st St. (866-6868); Tues. 10-9, Wed.-Sat. 10-Sun. noon-5; \$3, \$1.50 for seniors and students; free on Tues. after 5.

"I Believe in Agitation"—The Morgan Library, in recognition of the hundredth anniversary of the death of Frederick Douglass, presents a selection of his letters. The documents on display are from the Gild Lehrman collection as well as the library's own holdings. Through March 14 at 29 E. 36th St. (685-0008).

"Ladies' Mile: Emporia and Entertainment"—Shopping in the 1880s has been re-created by the Museum of the City of New York. The area bounded by Union and Madison Squares from Broadway to Sixth Ave. was the center of New York fashion and social worlds from the late 1860s to the turn of the century. Using objects and images drawn from the museum's own collection, the exhibition brings back the clothing, accessories, and ephemera of the area's department stores, shops, restaurants, and theaters. Among the articles on display: a shirt belonging to Diamond Jim Brady, a gown worn at President Ruth B. Hayes's inauguration, a little boy's suit from B. & Company, and combs, fans, jewelry, purses, a silver from Tiffany & Co. The museum is located Fifth Ave. and 103rd St. (call 534-1672 for more information).

Sports

Basketball

The Knicks host New Jersey on 3/18 at 7:30. Be trouble will, more than likely, take Benoit Benjamin from the slowly regrouping Nets' active roster for the game. Near-divine third-quarter save by Ewing against tepid teams like the Celtics; the harpies singing in the press box about life at the Pats depart. New York hosts old man Par and the Hornets on 3/21 at 7:30. If Mourning Johnson (apparently the only rebounders in Charlotte) can break New York's third-quarter rhythm, the Knicks will have a hard time staying on top against the Hornets' perimeter-shoot three-guard line-up.

Photograph by Chris Rogers/Stock Market

Kids

Dueling Big Tops...

Children's Events

ampede—Free beginner stamp albums will be given away at Madison Square Garden's "Postage Stamp Mega-Event"; bring the stamps you already have for free appraisals, and buy new ones for the album from over 150 dealer booths. 3/16 from noon to 8, 3/17 from 10 to 6, 3/18 from 10 to 6, 3/19 from 10 to 4. Madison Square Garden, Seventh Ave. at 33rd St. (516-759). ●

Kids Dance—A group of dancers ages 11 to 17 who take classes at the tuition-free New Ballet School perform a lively series of short dance pieces, including 23 *Skidoo* and *Half Time*, choreographed by Eliot Feld for a family audience. 3/18, 3/25, 4/1, 4/8, and 4/9 at 2. **The Joyce Theater**, 175 Eighth Ave., at 19th St. (242-0800). Tickets are \$10 for children, \$18 for adults. ●

zmo Getting—Tickets for the Gizmo Guys juggling benefit for the Manhattan New School are available at the school during school hours (see photo and caption right) and at Seattle Bean, 1573 Second Ave., bet. 81st and 82nd Sts., and Little Shop of Plaster, 431 E. 73rd St. and 106 W. 90th St. ●

ie Wonderful Wizard of Oz—L. Frank Baum's 1900 classic, retold with music, song, and dance in a nineties version, is called simply *OZ*. Still, it's the Kansas farm girl blown by a cyclone to an imaginary land—but wait a minute, this time it's to a reggae, jazz, and R&B beat. And pinch yourself: The munchkins are rapping. **City Children's Theater**, Playhouse 91, 316 East 91st St. (289-2900). 3/18 at noon and 3/19 at 11. (Performances at different times each weekend through April 23, except April 8 and 9, when there are no performances.) Tickets are \$10 for children, \$12 for adults. Reserve.

de World—The United Nations International School Fair is the place for all things multicultural—children's books from 102 countries, Malaysian kerchief painting, Indian ienna hand painting, Japanese origami, Native American artisans, and food from around the world. Professor Putter will be also be there, along with singers from "Joyful Noise" and storytellers. 3/18 from 11 to 4:30. 24-50 FDR Drive, at 25th St. (684-7400, ext. 3234). \$1 for children, \$3 for adults. ●

g Top—Ringling Bros. and Barnum & Bailey's self-proclaimed "Greatest Show on Earth" includes animal train-

er Gunther Gebel-Williams, returned from retirement, and a motorbike act within a steel "globe of death." 3/15 at 7:30; 3/16 and 3/17 at 10:30 and 7:30; 3/18 and 3/19 at 11, 3, and 7:30; 3/20 and 3/21 at 7:30 at the Nassau Coliseum, 1255 Hempstead Tpke., Uniondale (516-794-9300). 3/23 through 4/30, 64 performances at Madison Square Garden, 2 Penn Plaza (465-6741); call for times. Ticket prices at all performances are \$9.50 to \$32.50.

"Zhang Boils the Ocean"—The new version of the Yeun Dynasty Chinese Opera is set in Coney Island, where Huang is beaten by a gang and, unconscious, journeys to an ancient China where oceans boil and dragons dance. 3/18, 3/25, 4/1 and 4/8 at 2. **Henry Street Settlement**, Abrons Art Center, 466 Grand St. (598-0400). \$3.50 for children, \$5 for adults.

"Cirque du Soleil"—A mostly-for-adults circus whose theme this year is *Alegría*, Spanish for *joy*. For children who are ready for contortionists and clowns who reach beyond slapstick to something subtler, this is the ticket. Tickets for the show usually sell out in advance. Performances begin March 30 and will run for at least four weeks, with an extension likely. Tues., Wed., and Thurs. at 8, Fri. at 6 and 9:30 (except 3/31, when one performance is scheduled at 8), Sat. at 4:30 and 8:30, and Sun. at 1 and 5. Look for the big yellow-and-blue tent at Battery Park City, near the World Financial Center (952-1200). \$8.75-\$33.50 for children, \$17.50-\$48.50 for adults. ●

When the Saints...—The Ralph Dorsey Jazz Ensemble cuts loose on jazz classics in a three o'clock concert that's a celebration of the form. 3/18. \$5 per person. **Arts Connection**, 120 W. 46th St. (302-7433). Reserve. ●

Fairy Tales to Music—A snappy musical-comedy version of Rumpelstiltskin, *Rumple Who* sticks with the original straw-into-gold fairy tale.

(675-6677). \$5. *The Sleeping Beauty Musical* is director Bill Solly's latest. The story is seen from suitor Patchwork Prince's point of view.

Oublietta, the popular forgetful fairy from a previous show, makes an encore appearance. Sat. and Sun. at 1. Through 4/2. **Wings Theatre**, 154 Christopher St. (627-2961). \$6. Reserve for both shows. Gepetto's puppet is given life by the blue fairy in the Prince Street Players' version of *Pinocchio*. 3/18 at 1:30. **Tribeca Performing Arts Center** at BMCC, 199 Chambers St. (346-8510). \$12 for adults, \$7 for children. Reserve.

Letterhead—Choose from vintage initials and flourishes. Then print up personalized cards and letterhead on a nineteenth-century press to impress the pen pals. **Bowne & Co.**, South Street Seaport, 211 Water St. (748-8590). \$18 for children, \$25 for adults. Reserve. ●

Science Fiction, Filmed—The International Children's Television Festival looks this weekend at science run amok: "Insektors: Daffodil Fire" is a French 3-D computer animation about warring insects which shows in the 12:15 program; "Escape from Jupiter," an Australian/Japanese live-action film about a boy on Io, one of Jupiter's moons is part of the other, 1:45 film program. **The Museum of Television and Radio**, 25 West 52nd St. (621-6800). Admission by suggested contribution of \$3 for children, \$6 for adults.

Making It Up—Tickets are on sale for next weekend's final **Jazz for Young People Concert**, hosted by Wynton Marsalis. Marsalis considers how jazz composers go about providing inspiring themes for improvisers and treats the audience to excerpts from music by Duke Ellington, Jelly Roll Morton, Thelonious Monk, and others. 3/25 at 11 and 1 at Alice Tully Hall, Lincoln Center, Broadway at 65th St. (721-6500). \$8 for children, \$12 for adults.

Big Apple Circus—"Grandma Meets Mummenschanz" introduces elephant comedy routines, Russian acrobats and the sly surrealism of soft shapes careening headlong through sawdust. The tent is pitched in Queens' Cunningham Park March 14 to 26; May 11 to 17 it's in Brooklyn's Prospect Park; May 19 to 23 in the Bronx's Van Cortlandt Park; May 25 to 31 in Staten Island's Wolfe's Pond Park; and June 2 to 11 in Brookville, New York, at Long Island University.

For tickets call (307-4100) For information call 268-0055. Ticket prices range from \$10 to \$28.

Kneading It—Make a miniature Leaning Tower of Pisa, a bunch of Martians, or whatever strikes your fancy at the **American Craft Museum's** Saturday afternoon of clay-making and -mooshing. Clay recipes are

shared—all include five or fewer ingredients. Ages 5 to 9. 3/18, 2 to 4. 40 W. 53rd St. (956-3535). Free with museum admission (free for kids, \$5 for adults). ●



Happening

Don't Drop The Ball

Allan Jacobs is half of The Gizmo Guys, a well-known comedy/juggling duo who have performed everywhere from 'The Late Show' to the Big Apple Circus. He's also a dad. This week, Jacobs juggles with partner Barrett Felker at the Manhattan New School (P.S. 290), where his daughter attends kindergarten. (The four-year-old school is a demonstration site for the "whole language" interactive approach to teaching.)
March 18 at noon and 1:30, 311 East 82nd Street (734-7127). Tickets are \$8 in advance and \$10 at the door. For additional ticket-sale locations, see "Children's Events."

Sat. and Sun. at 1. At least through April. **Thirteenth St. Repertory Company**, 50 West 13th St.

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Strictly Personals

Before Sunrise—Consider this 42, professional woman with Audrey Hepburn looks and Madonna sensibilities, who is looking to connect with a man who loves the blues, skiing the Rockies, and almost every movie ever made. He looks distinguished in a suit, and he can order appropriately from the wine list, but he would rather be drinking beer, in his jeans and flannel shirt, in front of a fire or football game. Note/photo/phone. 6072 ☎

Asian Gem Sought—By very fun, handsome, successful and open-minded, Ivy League Wall Street professional who thrives on new experiences. Me: single white man, 34, 165, 5'10", with interests from Kathleen Battle to Pink Floyd, Vail to Bay Head, Cafe des Artistes to Fez, the Met to the Garden. You: smart, in shape, and always in pursuit of the best. Note/photo/phone. 6058 ☎

Gay Wife Wanted—Good-looking, successful, 100-percent closeted, 34, gay, white Jewish male seeks feminine, closeted wife. Please be pretty, sweet, mentally very fit. Marriage and family. Religion not important. Photo preferred and will be returned if requested. Age 25-32. 6084 ☎

Classy Widow—Who knows how wonderful love can be, seeks a new beginning with a handsome, financially secure, romantic, happy man, 55-63, who enjoys life, NYC, the beach, travel, sports and the arts. Someone who wants to share life with a very beautiful, special lady. Brief note/photo/phone. 6023 ☎

Pinstripes, Denim And Bain de Soleil—Currently en route to Acapulco, Maui and West Palm beach, I'm an attractive, 35+, divorced white female, smart enough to appreciate my success and good fortune, and wise enough to know it would be more fun to share it. Outdoorsy, warm-hearted, easygoing and unpretentious, I live where upscale business meets down-home values, with a pinch of humility thrown in for good measure, though you sure wouldn't know it from this writup. If you'd like to share coffee and conversation or a hike along the beach, please drop a note with photo to introduce yourself, and I'll follow up as soon as I get home. 6140 ☎

A Paradox—5'10", athletic female business executive, 30, who is as comfortable in hiking boots and fleece as in formal wear, is looking for same. Interests: mountaineering, horseback riding, gourmet cooking, fine wine, the arts and traveling. You should be male, 29-42, tall, self-assured, nonsmoker, with similar interests. Note/photo and photo a plus. 6068 ☎

"Beautiful And Sophisticated"—But sweet and sensitive. South African Jewish woman of substance and intelligence - looking for a guy to love me for more than my accent. I'm 30, 5'8", in great shape and I love to travel. Looking for worldly, handsome Jewish man, 30-38, tall, with strong values, a warm smile and a great sense of humor. Note/photo/phone, please. 6486 ☎

Time For A New Man In Your Life?—He's tall, handsome, successful, 40s, Jewish, humorous, affectionate. You are easy to get along with, under 38 and believe there's more to life than cold winter and Blockbuster. Photo (returned upon request)/note/phone. 6606 ☎

Handsome International—Businessman, looking for that special young lady, 21-28, to share candlelight dinners, long walks on the beach, travel to faraway places, intimate conversations in romantic settings. I am 5'8", college-educated, health-conscious, easygoing. You are very pretty, sexy, stylish, college-educated, slender, with a good sense of humor. Photo a must. 6013 ☎

I Know You're Out There—Beautiful, stylish and intelligent, 34-year-old, HIV-positive woman envisions you and I on a Harley perhaps, listening to Sheryl Crow on our way to dinner at Bouley after a day on the beach. If you are a healthy, handsome, well-balanced, HIV-positive man who desires a passionate emotional and spiritual connection with a one-of-a-kind woman, and you march to the beat of your own drummer, I'd love a note and photo. 6003 ☎

Very Pretty, Blue-Eyed RN—35, petite, sexy and sincere, seeks Jewish, successful, athletic male for marriage-minded relationship. Photo/note. 6034 ☎

Smart, Classy, Single White Female—34, tall, striking, sense of style and humor. Likes movies, dining, travel, Knicks. Seeks smart, successful, 6-plus, handsome counterpart. Photo. 6139 ☎

Pretty And Playful RN—Kosher, Ivy, 5'4", 35, traditional values, seeks personable, nonsmoking, mentally and sexually healthy professional male who likes people and pets. 6131 ☎

Lives Life With Passion!—Humorous, warm president of leading corporation, with sincere, caring nature, ruggedly handsome, muscular, tall, 38, fit, successful. Seeks bright lady, under 36, with warm, loving heart, 5'6" plus. Reply only if marriage and family is important. Photo necessary. 6129 ☎

VT Man With Long Blond Hair—And two young sons, seeks dark-haired woman, approximately 5'4", to be my baby and lead a sober life in her beautiful home. POB 345, Waitsfield, VT 05673

Very Handsome, Successful—Entrepreneur, 29, 6'2", 185 lbs, intelligent, slightly offbeat, seeks a beautiful, free-spirited, adventurous, intelligent woman - with a passion for life that equals mine. 6439 ☎

Funny Lady: The Sequel—Seeks leading man for bright, Jewish, 37, 5'8", pretty, slim blond star to enact romantic scenes and a Hollywood ending. 6097 ☎

ER MD Seeks Country Girl—Truly handsome, slim, mid-30s MD - unconventional, musician - seeks complex, slender, outdoorsy beauty who misses the wind and stars. Please love animals, have a Christian background, and be a nonworkaholic like me. Photo a must - will exchange. 6420 ☎

Gay Woman—38, professional, warm, loves travel, sports, movies. Seeks intelligent, creative, financially and emotionally secure woman with good sense of humor. Nonsmoker. 6122 ☎

Very Handsome Physician—43, 6', 170, blue eyes, dirty blond hair, Jewish, into tennis and bicycling in city or weekends at home in East Hampton. I have a dry sense of humor and am well-traveled. Seek well-educated woman, 28-37, with integrity, who is very pretty, thin, long legs, real sense of poise - warm, soft-spoken with a good sense of humor - looking for a lover and best friend. No smokers, no kids, Manhattanite. Photo. 6010 ☎

Highly Successful And Handsome—Jewish white male, 50s, 5'10", family-oriented, seeking attractive, professional female, 40s-50, to share love and life. Photo please. 6079 ☎

Semi-Retired, Widowed—CPA, looking for a pretty woman with a good figure (Ha! Ha!), charm, intellect and wit to match. I love to laugh, travel, hike and dance (from square to ballroom). I'm a handsome, fit, kind and warm person, looking for my female counterpart. I've got lots of energy for you and my grandchildren, and want to spend my golden years with a golden lady. Nonsmoker/healthy eater a must. Prefer 55-65. Current photo and phone please. 6044 ☎

Bring On The Boys—But all I really need is one - 55 plus. Too old for 'Spin the Bottle', but there's lots more we can do if you're as energetic and enthusiastic as I am. Multi-degreed professional, very attractive, shapely widow. 6127 ☎

Handsome Attorney—48, 6', 185 lbs, Jewish, intellectual, athletic, good sense of humor. Seeks woman under 45, who is bright, warm, affectionate, laid-back and desires a healthy life style. Photo, please. 6133 ☎

Life Is Full Of Surprises—Not the least of which is finding myself in one of these ads. I'm hoping my belief that only neurotic messes stoop to this is proven false when I meet you, because surely the wonderful people described in these ads aren't riding the subway with me to work in the morning. Complex, attractive woman, 28, professional, returning to NY after a significant hiatus. I'm pretty, bright, blunt, grounded and well-adjusted, with strong personality and great sense of humor. Jewish spiritually, but not overly observant. Interested in meeting a special Jewish man for serious relationship, 30-40, who's honest, trustworthy, communicative, intelligent, funny, warm, and above all interesting. Commitment-phobic need not apply. Detailed letter with photo/phone appreciated. 6069 ☎

Petite, Pretty MD—36, Jewish. Loves music, movies, crossword puzzles, entertaining and all of city life. Looking for confident, attractive Jewish professional, 33-39, to explore the possibilities of love and romance. Note/photo. 6085 ☎

Be Good And You Will Be Lonesome—Be lonesome and you will be free/Live a lie and you'll live to regret it/That's what living is to me. What is it to you? A CEO, 39 years, with a passion for sailing, guitar playing, warm-weather travel, tennis and Jimmy Buffet, seeking attractive, warm-hearted, intelligent lady for spirited conversation and possibly more. Send note and photo - I'll send you mine 6156 ☎

New To NY—African-American female attorney, 28, seeks successful male soul mate. Age/race/religion unimportant. Photo preferred. 6136 ☎

Wanted: Outdoorsy Man—Smart, kinda hip, with a bit of silly wit. I'm a creative type, tall, 35; Ivory-girl looks, offbeat humor. Like to hike, blade and be opinionated. 6365 ☎

Very Attractive Filmmaker/Journalist—Red-haired, seeks a good-looking, intelligent man over 35, who is not too grown-up. Photo. 6108 ☎

Handsome, Fit And Available—Christian professional, very successful, seeks model-type woman, age 20-35, with multiple interests, for friendship and romance. Expect the best Note/photo. 5950 ☎

strictly Personals is a weekly feature. **Cost is \$35.50 per line**, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$30.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. **Mail responses are forwarded continuously for six weeks and phone response line open for 3 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX) call 12-779-7500 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016.** Advertisers must include home address and daytime phone. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND

A WRITTEN RESPONSE

Here's How:

STRICTLY PERSONALS

New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Very Attractive French Female—Late 40s, looks much younger, 5'3", brunette, green eyes, professional, seeks refined, successful American man or French-American man with warmth and passion, over 5'10", 45-57, for relationship and perhaps something more. Photo. 6066 ☐

Desperately Seeking Soul Mate—Pretty, petite, enchanting blue eyes, chestnut brown hair, classic (Wasp) features, 40 I'm told I look 30!), incredible energy level, adventurous, romantic, affectionate, envious, dreamy, challenging, good cook, arts and fitness. Assets: soft features and heart, passionate, inner perception. But Read On: hysterical temperament, completely eccentric, strong-willed, quipped with emotional baggage, stressed-out, successful publishing director...Westchester home with pool, financially secure, sweet lady. Seeks one of the following: 1. Handsome White Gigolo, and in line 2. Knight in Shining Armor who loves to rescue 3. Financial Planner. Personal Fitness Trainer 5. Massage therapist 6. Fabio Gardener. Two references provided: 1. Transitional Man of the Year 2. Ex-Boyfriend. P.S. If this ad doesn't hit you, my two young kids will! Write immediately - I'm also impatient! Nonsmoker, 34-46. Letter/phone/recent photo. 6041 ☐

Secure, Low-Key Man—Youthful 60, wish, seeks professional lady, 5'9" plus, typically robust/strong. 6118 ☐ ☐

and's End Man—Single professional man, young 48, medium height and build. Smart, intellectual, warm, outgoing and cute. I have diverse interests and a new car. I'm looking for one pretty, under (212), (914) or (201) woman, 27-37 years old. Letter/photo please. 6057 ☐

114—Attractive, long-haired brunette, D, 42, seeks professional/executive (39-5), Mediterranean man for substantial relationship. Phone/photo. 6039 ☐ ☐

ad About You—Beautiful, Jewish, cultured, 32, Manhattan executive, seeks wish man, 30-45, for dining out, ballet, singing and the beach. Photo/note. 6115 ☐ ☐

Vibrant, Vivacious, Pretty—And real Jewish woman, interested in an intelligent, warm, honest man who values family and friendships. If this ad resonates with you, and you are in your late 40s-mid 50s, write to me and include a recent photo. 6152 ☐

Tall, Very Handsome, Irish—Male psychotherapist, 30, seeks dark, attractive professional female who is warm, loving, intuitive, emotionally open and interested in friendship leading to marriage and children. Note/photo/phone. 6054 ☐

Would You Like Your Computer—Turned on by a young 40-year-old, beautiful woman with a great body and a yen for men, plus a plan for a man (45-52, Jewish)? I'm an expert. Note, photo and phone. 6098 ☐

Asian Man - Indian Origin—Born and raised in West, handsome, intelligent, educated, 37, seeks white or Hispanic female. Note/photo. 6149 ☐

I'll Share Everything—With a good-looking, atypical woman who's 35-48, smart, humorous, adventurous, creative. Interest in jazz, film, books, animals, art a plus. I'm mid 50s, sensual, funny, fit and attractive with heart, successful in the visual arts. I have a lot to share. 6113 ☐

Old-Fashioned—Single white female, 35, very attractive, slim, hard-of-hearing, speaks beautifully, seeks single white male for relationship leading to marriage, kids. 6009 ☐

Sensational, Statuesque Siren—5'8", 130, fortysomething, successful, seeks seasoned, secure, sexy, sensitive, cerebral, sinewy, spirited, steadfast, solvent, stellar, Semitic, safe, sensuous, smokeless, savvy, sincere soul mate to savor all seasons. Let's start with springtime. Snapshot secures reply. 6359 ☐ ☐

Don't Believe I'm Writing—A personal, but here it goes... Hoping to find a warm, XXL (5'10" plus), emotionally mature, teddy-bear type guy (45-55), divorced and committed to his children, who is physically active (I run), loves art and gardening, books, great wine and food. Italian/Catholic? Believe opposites attract. I'm a 5'3", sexy, warm, attractive, dark Jewish woman with a still great body and two grown children, irreverent sense of humor, involved in the art world. Looking to share my exciting, interesting world, which involves both city and country dwellings and traveling. Humor and warmth a high priority. My two favorite books: "The Velveteen Rabbit" and "The Little Prince". "What is essential to the heart is often invisible to the eye". Send photo and note. 6014 ☐

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Denise Winston
By appointment only 212-935-9350

43, 6'2", Single, White Jewish Male—Shy salesman, super-romantic, got tuxedo and jeans, high hopes and a good heart, looking for great-looking lady with same, 25-35. Send letter and photo. 6027 ☐

Fit, Funny Lawyer—46, Jewish, seeks careful, considerate woman for satisfying relationship. I am a recovering couch potato. Note/photo. 6059 ☐

Pretty Professional—Single, white Catholic female, 30-something, 5'4", 112 lbs, brown hair and eyes, healthy, athletic, honest and kind. Enjoys travel, dining out and cooking at home, movies, theater, dancing, skiing, tennis, racquetball and the beach. Looking for handsome, professional, single, white Catholic male, 30-45, healthy, honest and kind, with similar interests and capable of a monogamous relationship. Preferably not divorced with children. Photo please. 6024 ☐ ☐

70ish, Healthy Manhattan Widower—Alone, I'm half a person looking to be whole again. 6038 ☐

Beautiful Inside and Out—Tall, blond, slim female, 37, diverse interests, seeks fit, handsome, sincere, established gentleman for friendship and romance. 6684 ☐ ☐

I'm Not Perfect—But I know in this world I'm perfect for someone! Who knows...might be the woman whose kind heart and unbelievably beautiful eyes, perfect the start of something wonderful. Wealth okay, children a plus, warm smile essential! Note and photo please. 6042 ☐

Ready For The Real Thing—Handsome Jewish male, 47, real estate exec, seeking truly attractive, bright, slim, active female, with real values and class, 29-37, 5'1"-5'7", for lasting love - and kids, too. Let's go for it. Note/recent photo. 6128 ☐

Nonreligious Jewish Male Doctor—38, handsome, seeks female, 35 and under, for possible relationship. 6078 ☐

Share, Grow, Experience, Dream—And reflect. That's what this 42-year-old, petite, attractive, bright, fit of mind, body and spirit female desires in a relationship. Other interests include skiing, tennis, biking, hiking, cooking, dance and the arts. Ready? Photo. 6047 ☐ ☐

Vivacious, Adventurous, Caring—Slender Jewish female, 5'7", 43, with varied interests including movies, theater and travel, seeks marriage-minded, single white male with similar interests. 6025 ☐ ☐

Fabulous, Leggy Blond Wasp—Educated, cultured, acid wit. Seeks same in man, 28-45. Note/photo. 6154 ☐

LI, Very Successful—Doctor/entrepreneur - seeks intelligent beauty, 35-45, nonsmoker, for serious relationship. Picture, please. 6107 ☐

Bouley, Pagliacci, Mel Torme, Aspen—Pretty brunette, 35, seeks kind, refined man to share a fun future. 6110 ☐

Jewish Female—30s, European features, would like to meet tall, sexy Jewish guy, 40 and up, for romance, etc. 5987 ☐ ☐

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212.644.0022

Witty, Warm, Athletic—Successful and very pretty 34-year-old - lives (908), works (212). Enjoys tennis, running, the arts, travel and the beach. Seeks a man with similar energy and interests. Photo a must - will exchange. 6076 ☒

Let's Start The New Year—In a memorable way. Easygoing, fun Jewish male, 37, nonsmoker, not religious, enjoys movies, music, painting... Seeking woman from 20s-early 30s, to have a good relationship with. Maybe it could lead to more? North Jersey preferred. Note/photo. 6686 ☒

Handsome, Successful Jewish Lawyer—43, divorced, no kids, 6'1", 195 lbs, muscular, athletic, intense, passionate. Seeks special Jewish lady, 30-37, spirited, accomplished, affectionate, to share love and forever. Photo for reply. 6357 ☒

Transplanted Texan—Woman, 27, seeks Jewish guy, 27-35, who is funny, creative, outgoing, 5'9" plus a plus. Photo. 6075 ☒

Don't Hurry Love—Verbal Chinese male, 5'6", likes culture, dining, karate, educated lady, 30s. 6138 ☒

Pulp Nonfiction—Sassy, savvy, stunning, sage-like Jewess with a tongue sharpened by wit, softened by love, seeks truly handsome Renaissance mensch, 35 plus, with success, smarts and soul to woo me from cynicism. Let's share movies, music, museums, theater and "True Romance". Photo/phone required. 6612 ☒

Feisty Jewish Lady—Seeks attractive, self-employed man, 48-58, for fun, friendship and romance. 6155 ☒

Extremely Attractive, Sexy, European—Woman, Jewish, very successful in creative field, looking for marriage-minded, accomplished man, 36-48, with intelligence, passion, integrity, good looks and sense of humor. Photo/note please. 6099 ☒

Mom Says—It's time to hang up the cleats. Successful Catholic businessman, 29, 6'3", with boyish good looks and sardonic outlook, seeks attractive woman of substance, 25-35, with well-built mind and body, who enjoys tennis, Steely Dan, Barnes & Noble, Broadway and the Rangers. Note and photo. 6087 ☒

Redhead—Upbeat, 48, youthful, attractive woman. Creative, sensitive, warm. Loves nature, art, cooking, travel. Note/photo, please. 6125 ☒

Gay Woman Professional—Feminine, attractive, established, early 50s, seeks a person with kind heart, clear mind and quick sense of humor. A woman like me, who is committed to her work and who wants to create an emotional and intellectual dialogue that will capture both our imaginations. Nonsmoker. I welcome your response. 6073 ☒

Strong, Loving, European Woman—Has not lead a dull life. Has beauty, warmth and intelligence. Seeks a man of courage, integrity and conviction (38-50), aware that life is fleeting, and ready to seize the moment. 6146 ☒

Tall, Good-Looking Guy—50s, 6', slender - 160 lbs. Likes antiques, music, movies, theater, beaches. Looking for pretty, fit lady, 40s. Photo. 6070 ☒

Westchester Woman—Cute, 37, fun, country club-goer, ex(?) - flower child, lawyer, mom - seeks cute professional man for fun of all kinds. 6049 ☒

Triple A—Accomplished, attractive, athletic. This NYC-based author/entrepreneur is a 5'7", slim, striking brunette with a great smile, who seeks a special man. Perhaps we share a love of the arts, tennis, film, city living and country escapes. You: successful and attractive, with wit, humor, warmth and a zest for life, 39-50. Note/photo. 6116 ☒

Gay Jewish Male—Youthful, divorced, 40, seeks well-adjusted, masculine friend for commitment. Picture. 6109 ☒

I Am Attractive—Dark-haired, blue-eyed professional female, 36, 5'3", Jewish. You are 32-39, tall, attractive, intelligent, stable and secure. Let's meet. Photo/note for response. 5883 ☒

Very Attractive—White male professional, 35. I'm charming and intelligent, with a great sense of humor. If you are a white female, 26-34, who is very beautiful, both inside and out, I really want to meet you. Note/recent photo/phone. 6015 ☒

New Jersey Rock 'N' Roller—Male, 38, big dark Italian with long hair. Smart, sweet, gentle, loves to laugh. Hard-working, artistic. Smoker. Photo. 6060 ☒

I Can Offer What Others Cannot—Happiness, lasting friendship, eternal entertainment and a little whitefish salad. Not only am I lovable, but also handsome, fit, successful and 35. I prefer a petite woman who loves to laugh, is vivacious and 26-34. Note/photo/phone. 6114 ☒

Financially Independent Investor—Ex-New Yorker, Jewish, 6'2", muscular, swimmer, says "Quit working and enjoy my luxury 2,000-square-foot oceanfront condo." Will split airfare. You are 21-29, slim, pretty, nonsmoking, and want to start a family. Enjoy life to its fullest extent and work on your tan. 6144 ☒

Think It Over...—This great-looking, athletic, Wall Street MBA, 30, seeks a relationship with an attractive, intelligent, fit bisexual woman. Like me, your priorities should include family, friends, living life to its fullest and thoroughly enjoying success. If you agree, and your curiosity is piqued, maybe we can talk. This is a first for me. Note/photo. 6121 ☒

The Brady Bunch We're Not—Thank God! This single mother of three, 42 and attractive, health-care professional, is looking for a man who is emotionally stable, financially secure, and has kept his sense of humor as well as his bar mitzvah album. A photo is essential (not one from the album please), along with a strong sense of family, a good circle of friends and the energy to enjoy it all! 6083 ☒

Blond, 40s, 5'5"—Professional, with easy style and smile, seeks Jewish male over 5'10" to spoil and pamper. Respond: POB 376, Old Westbury, NY 11568-376

SEND

A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS

New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Good-Hearted, Handsome—Professional, 43, Italian-Irish, 6', seeks pretty woman for keeps. Note/photo. 6095 ☒

Sophisticated, Exotic Asian—Sexy, pretty (so I am told), shapely, 5'5", 120 lbs, elegantly stylish, intelligent, educated professional, seeks very successful educated professional gentleman for fun and future. Must be financially secure emotionally and mentally available for honest, romantic, monogamous relationship. Married men, commitment phobics, please skip the ad. 6287 ☒

Statuesque Blond Seeks Soul Mate—I'm smart, sassy, sensuous and fun! Looking for tall, successful, attractive man, 40-50, secure with himself but missing the last piece of the puzzle. Enjoy food, the beach, music, theater and travel. Satisfaction guaranteed for right applicant. Note/photo. 6126 ☒

Help!—I'm a right-brainer in a left-brain job. Jewish man, 42, professional Ivy grad, engineer/artist (mainly) seeks creative, bright, fit, independent woman. POB 513, NY, NY 10159

Great Neck Successful Professional—Slim blond, 40, seeks serious male. 6148 ☒

Smart, Sexy, Social—Writer/designer CT/NY/Newport, seeks wonderful, romantic, educated, tall, musical, funny man financially/emotionally secure, 48-59 vitally engaged in world, to "only connect" No smokers. Note/photo. 6051 ☒

Knight Of Middle Earth—Still searching for his elfin princess. I know you're out there somewhere! Handsome Tennessean (in New York seven years) Scottish, Irish and Korean ancestry 33, 5'10", 165, black/hazel. Former Colorado road warrior, now an overpaid executive/network architect on Wall Street infobahn. Personality best describe as "Mad Max meets Mr. Spock", with an exceptional sense of humor and a very kind heart. Note/photo, please. 6137 ☒

Someone To Watch Over Me—Female 35, cute, blue-eyed, petite, Jewish, witty, warm, athletic. It Had To Be You: male 32-42, fit, funny, caring, creative. My interests include music, photography, sports and more. Looking for lasting friendship/romance. Please send note photo or drawing! 6290 ☒

Successful Wall Streeter—Creative, athletic, attractive, 38. I appreciate skin, travel, anything ocean-related, music, history, the ballet, new things. I want a need a committed relationship (marriage children) built on trust, support, inspiration and enjoyment with an attractive self-aware, mostly centered, expressive woman, late 20s-mid 30s. Photo. 6145 ☒

Westchester MBA—34, attractive Irish brunette, 5'7", slim, seeking a professional male with traditional values and good humor. 6081 ☒

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YOU MUST INCLUDE A DAYTIME PHONE NUMBER

'2" Male, Italian Descent, MD—4 years old, trim, never married, enjoys exquisite dining at home or out, athletic, healthy, passionate, lover of the cars, NYC, pasta, wine, country inns, working out, pleasure boating, the beach, swimming and the quiet moments that God gives...such as a beautiful sunset: a beach walk with the right lady. You are warm, under 42, fit, romantic, high professional, caring, lover of the little things in life and not caught up in yourself, family-oriented, yearning for a loose, old-fashioned commitment leading to our future family. If you are parallel with my likes, with no dependents, respond. I want to marry my best friend. Photo letter and home number. 6018 ☐

European-Born (Poland)—Jewish male, nonsmoking, 60s, 5'4", slim, educated, working, cultured, Manhattan - seeks slim Jewish female, 50s-early 60s. 6082 ☐

Touch Of Class—Lovely/slim, sweet and savvy, Jewish female exec, 30s. Well-educated, arts lover. Seeks male professional, 35-42, with integrity, intellect and sensitivity, who believes in happy endings. Nonsmoker. Manhattan resident. Note appreciated. 6074 ☐

Scandinavian Blond—Successful PhD, seeking man of equal stature - intelligent, fun, caring, over 40. Sober, nonsmoking, please. Photo/phone. 6101 ☐

Energetically Seeking Suitor—Me: warm, spiritual, very attractive, sophisticated, intelligent business consultant, 40, interested in the arts, tennis, dancing and travel. You: bright, funny, compassionate, secure, tall, playful, 35-50, comfortable with life and yourself. 6117 ☐

Just Wanna Have Fun—Sophisticated redhead, 34, who's been working too hard, seeks professional man, 30-40, for adventure and romance. I'm good-looking, funny, smart and successful. You should be, too. Photo. 6381 ☐

Successful Male Professional—Seeks attractive, intelligent, unencumbered Manhattanite woman, 40-50, for fun, romance and sharing. Photo/phone. 6004 ☐

Engaging 35-Year-Old Female—Sharp character and mind, with a diverse but refined sense of taste, seeks a stable, witty, wise male, 33-45. Note/photo. 6064 ☐

Blue-Eyed Gemini—Irish, 31, 5'5", slim, fun, sincere, attractive, secure woman with many interests, including tennis, skiing and antiquing...seeks Christian, nonsmoking, athletic male or a committed relationship. Note, phone and photo. 6567 ☐

Very Cute Male—29, 5'9", successful, passionate, witty Jewish gem - seeks sexy, slim, fit lady for romance. Photo. 6090 ☐

Aspiring Millionaire—31, professional, handsome and athletic, who enjoys skiing, travel and the outdoors, seeks pretty, outgoing Christian female with a good sense of humor, for fun, friendship and more. Photo. 6055 ☐

Outdoors Enthusiast—Attractive, intelligent, down-to-earth, native Manhattanite, 32, 5'4", brown hair and eyes. I enjoy theater (Off-Broadway), movies (offbeat), reading (fiction and The New Yorker) and hiking. Seeking intelligent, receptive man with similar interests and outlook. Note/photo/phone. 6141 ☐

pirited, Intelligent, Funny—49 plus, attractive, 5'9", successful, slim blond artist - and a great cook, too. Seeks man who is successful, energetic and loves his work. 6071 ☐

Manhattan Lady—Jewish, 5'4", 51, divorced, very attractive and educated, interested in meeting very well-established, handsome Jewish gentleman, widower or divorced, 51-71, who is ready for a solid relationship with a mature woman. Letter and photo appreciated. 6112 ☐

Very Cute, Petite Female—40s - looks 30s, likes old movies, theater and laughing. Seeks same in sincere professional man who doesn't take himself too seriously, and has a sense of humor. Bio/photo. 6094 ☐

Warm And Sincere—Jewish male, younger 40s, handsome, athletic, very loving and sharing - loves affection. Looking for attractive woman, mid 30s - sense of humor, with a heart of gold. Photo a must. 6355 ☐

Gay White Woman—31 years old, attractive, feminine, blue-eyed investment banker, very fit, well-educated, seeks stimulating counterpart for friendship and/or relationship. 6053 ☐

Futuristic Man, Aristocratic—Elegant, fit, seeks a lady of substance - society type, comfortable in settings such as Palm Beach, Palm Springs, the Hamptons... 5'5" to 5'9", from 32 to 45. Note/photo/phone. Marriage not excluded. 6088 ☐

Seeking A Quality Lady—To share life with. Successful executive, Ivy/attorney, international, early 30s, seeks that special person to fall in love and start a family. She's under 30, sincere, good-natured, honest, cultured and open minded, with good values. Note/photo. 6077 ☐

Adventurous, Slim And Sexy—120 lb, 5'4", 38-year-old Jewish female with long brown hair and green eyes, who enjoys working out, weekend excursions and has a zest for life, seeks ambitious, spontaneous Jewish male with strong family values. Note/photo. 6623 ☐

Female Companion Wanted—For relationship to begin with a Caribbean vacation - by 30something, wealthy professional man. Must be 20-29, beautiful and have a work-out body. Photo guarantees response. 6030 ☐

Seeking Radiant Woman Of Valor—For acts of Chessed. Nominations welcome. Kids a plus. 6143 ☐

*They are about to
pass on the street.
She glances at him ...
and looks away.
He glances at her ...
and looks away.*

**Finally,
their eyes meet...**

*...as they walk out of
each other's lives forever.*

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*And she won't find him
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Need Some Right-Brain Synergy—Pretty blond psychologist...intellectual, fun-loving...seeks organized, active, family-oriented partner, 50-62. 6096 ☐

Please Be My Partner—My best friend, my lover. Hold my hand at Avery Fisher Hall or at the opera. Brunch with me at the Metropolitan Museum of Art, at the Uffizi or perhaps the Louvre. Please be a 50ish, Jewish, physically fit, nonsmoking gentleman of substance, who appreciates family values and is willing to start anew with an extremely attractive, uniquely packaged, physically fit, humbly elite, divorced female. Photo/phone. 6037 ☐

Got This Ad As A Gift—Smart, attractive female arts professional, early 50s, loves both city and sea, seeks confident male counterpart with sense of humor, good heart, agile mind, who enjoys his work and play, and read this ad by accident. Note/recent photo, please. 6067 ☐

Hawaii Bound—38-year-old, very good-looking Jewish financial executive, seeks relationship with an extremely fun and beautiful Jewish female, 25-38, to include a trip to Hawaii, 4/22-4/30. Let's get to know one another. Photo. 6092 ☐

Modern Orthodox—Jewish professional male, divorced, 38. Me: intelligent, loving, passionate. You: slim, attractive, feminine. Us: perfect together. 6124 ☐

Leo Male, 33, Searches For—His princess. She is probably Aries, Leo, Sag, Gemini or Libra. Passionate, honest, funny, sensitive, successful, artistic, loyal, intelligent, attractive. I'm a down-to-earth free spirit with many interests. 6158 ☐

Super-Nice Guy—Single white male, 40. He's good-looking, professional, sports fan, easygoing, in search of she - 24-37, attractive, family-oriented, somewhat shy and easygoing. We like the beach, mountains, quiet evenings, movies, romantic dinners. Send note/photo preferred. 6011 ☐

Relocated To FL 3/5/95—Many interests and looking forward to being exposed to many more with you: a very attractive and caring lady, 45-54, residing between Palm Beach and Stuart. Photo/phone - will respond. 6151 ☐

Blond, Pretty, Sexy Artist—41, Jewish, is interested in meeting a successful man who is psychologically aware, into the arts, reading, conversation and romance, under 48. Photo preferred. 6063 ☐

Pretty, Slender, Greenish Eyes—Successful editor with fascinating career, likes long talks, strong coffee, glasses of wine in comfortable places, 37, Jewish, good storyteller, good listener, good friend. Seeks man for all seasons, 35-40. 6052 ☐

Auburn Beauty—40s, slim, together inside and out, loves autumn, slow dancing, laughter. Looking to fall in love, forever. Photo please. 6513 ☐

Pretty Woman—College-educated, secure, many interests. Seeking mensch in his 60s to begin Chapter Two. 6104 ☐

No Promises, Except All Of Me—Single, white Jewish male, 39, 5'8", slim, professional, avid runner and loyal friend, seeks single female, nonsmoker (race and religion not important - warm and caring heart a must), for the long term. Please be open to a committed relationship. Note/photo/phone appreciated - will exchange. No drugs. 6026 ☐

Westchester, All-American Guy—50, handsome, successful, 6', athletic, educated, seeks warm, witty, cultured young woman. Looks not important; personality and sense of humor however are. Great letter requested. Photo not necessary. 6421 ☐

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MD, 37, Nice-Looking—Unaffected, down-to-earth, real person with many varied interests - seeks pretty, fit female counterpart, 25-32, for honest and hopefully permanent relationship. Note, phone and recent photo. 6019 ☒

Outdoor Enthusiast—Divorced, Christian, 43, tall, athletic - running, sailing, skiing, dance, caring professional - seeks female best friend forever. 6031 ☒

Gay Professional Man—Attractive, fit, 36, great sense of humor, seeks similar, 28-44. 6130 ☒ ☐

Handsome And Sensual—Out-of-town yuppie man - comes to Manhattan frequently. Seeks warm, cuddly type woman who is passionate, friendly, attractive, fairly slim and adventurous. Note/photo, please. 5896 ☒

Aladdin, Lend Me Your Lamp—My one and only wish is to meet one special female, 29-39, for today, tomorrow, marriage and for keeps. Phone/photo essential. 6032 ☒

Handsome, Financially Independent—Gay white male, 37 years old, seeks ultra-masculine, athletic, gay white male, 30-45, professional or business type, for good times, etc. Must furnish a recent photo - returned on request. 6142 ☒

The Little Prince—Seeks potential Princess to live happily ever after. Worldly, romantic, sensuous, attractive, passionate, humorous, adventurous, Jewish, 50ish (looks 40ish) nonsmoker, with eclectic interests in musical theater/opera, racquetball, golf, fine wine/food, cooking, flying my plane. You should possess the beauty of a rose (but no thorns, please), be petite (under 5'3"), (212) - worthy of sharing unique domain. Photo/letter. 6050 ☒ ☐

Pretty Psychologist—36, 5'6", Jewish, bright, warm, strong, genuine, open, outgoing, natural, slender, fit. Wilderness adventurer; cellist; peanut M&M fanatic. Seeks bright, caring, insightful, accomplished, down-to-earth and fit man who wants a partner for the rest of the journey, mid 30s-40s. Note/photo/phone. 6105 ☒ ☐

It's Not Impossible—For this 33, Jewish, 5'10" handsome businessman, fun and full of life, a little shy and not interested in the bar scene, to choose this avenue to seek out a loving and caring partner - pretty, Jewish, 21-29, who must possess a heart of gold. Note and photo please. 5911 ☒

Are You An—Attractive, intelligent man? Sense of humor; unpretentious; zest for life? I'm a thin, very pretty woman, 37, you should meet. Really! Photo. 6134 ☒ ☐

Infinitely Lovable—Charming, handsome, athletic Jewish professional, 28, seeks pretty, adventurous, down-to-earth female who is ready to share in life's many joys with a quality guy. Note and photo. 6383 ☒

Seeking Widowed Mensch—Cultured, accomplished, devoted dad, 58-65, to share springtime and more with warm, witty, smart, pretty, desirable Jewish blond. 6150 ☒

Marriageable Man Sought—By 45-year-old woman, English, fit and attractive, with 12-year-old daughter. Humor and intellect much appreciated, plus a liking for walking and talking. Write. 6028 ☒

Passionate, Cuddly MD—Warm, handsome, funny, 44. I enjoy stimulating conversation about vibrant ideas, tennis, jogging, great movies and books, and spirituality. I'm seeking humorous, vibrant, curvaceous female for remarkable adventure. Photo required for reply. 6091 ☒

Intelligent, Fun-Loving—Pretty, petite woman. Enjoys dining out, opera, classical music, gardening, photography, horseback riding, philosophy and Star Trek. Seeks a kind, practical man, 40-50, to share a loving, committed relationship. 6111 ☒

Elegant Attorney—42, slender, fit, spirited and kind, loves life. Enjoys running, film, theater, museums and especially good conversation and good friends. Seeks warm, sincere intelligent professional man who enjoys his work and his life, for committed, caring relationship full of laughter. Note/photo/photo. 6360 ☒

A Man's Woman—Sexy, smart, charming dancer - confident, independent and different, dreams of charismatic, fun, good-looking, educated 40s guy with artistic sensibilities. Photo. 6093 ☒ ☐

Exotic Black Irish—Soft, spiritual, seeks same in male, 35 plus. Welcomes children, pets. Photo. 6035 ☒

Parents Of Jewish Son—Help us dispel the myth there are no bright, thin Jewish women, 25-30, left. Our son, 27, 5'10", 165, works out, loves bicycling, foreign films, music, travel and women who know where they are going in life. He has a good position in sales for Fortune 10. If you have a daughter that you feel should meet our son, send picture and note. We will pass it on. 6056 ☒

I've Got It—Creative guy, 35, awesome build, seeks special lady. 6123 ☒ ☐

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bove, country songs. Competitors are invited to invent (yes, invent, please) one title.

Results of Competition 814, in which you were asked for an irresistible coming attraction.

Report: A certain *on sait quoi*: A soupçon of assistibility. What we'd hoped for, a kind of ream marquee for a film, play, or whatever, not confused with remakes or sequels or puns or the sake of punning. Or deeply, like, bad, clever mind. As for our example, we thought Tom Cruise as Mary Magdalene was, well, we thought it was funny in the sense of stretching, perhaps you flat don't want to see Tom stretch. Any of you wants to see, hear, or read one of these, please notify local authorities. This is of a test.

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3 SILOS UNPLUGGED
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Michael Constantine as Sam Giancana
Harry Connick Jr. as Dino
Hugh Grant as Peter Lawford
Gérard Depardieu as Charles de Gaulle
and Jerry Lewis as Grandpère
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A New Musical by Elizabeth Swados
Sari Krumholz, Newton, Mass.

Danny DeVito and Angelica Huston
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Kim Brigham, Lincoln, Mass.

THE PHANTOM OF THE WHITE HOUSE
starring Bob Dole
Toni Jo Fields, Boca Raton, Fla.

THE PHANTOM OF THE OPERA
starring (in his third singing appearance) Alfonso D'Amato with Claudia Cohen as Christine.
Fred Hunt, Minneapolis, Minn.

Tommy Lee Jones is PETER THE GREAT
Uma Thurman as Catherine
Jason Patric as Petrov
with Son of Gallant Fox as the Steed.
Samuel J. Larabee, Reno, Nev.

TWO THUMBS UP: THE SISKEL AND EBERT STORY
starring John Lithgow and Charles Durning
similarly: Leo Taubes, Teaneck, N.J.;
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William Shakespeare starring in Christopher Marlowe's DR. FAUSTUS
Robert W. Guy, Miami, Fla.

Oliver Stone directs Madonna in David Mamet's LITTLE RED RIDING HOOD
Ray Ivey, Los Angeles, Calif.

BUD LITE: A GASTRONOMIC MEMOIR by Calvin Trillin
CeCe Trachy, Westfield, Mass.

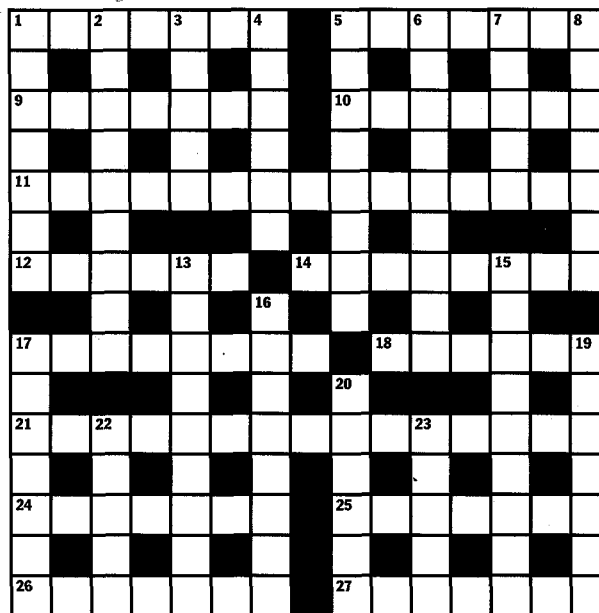
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Competition Rules: POSTCARDS ONLY, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 817, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 24. Editor's decisions are final, and all entries become property of New York. Results and winners' names will appear in the April 17 issue. Out-of-town postmarks are given three days' grace.

'Sunday Times' of London Crossword

ACROSS

- 1 Gives away two points after one of the better players gets about a hundred. (7)
- 5 A friend goes with a girl without hot language. (7)
- 9 Man who discovers nothing on the Gold Coast? (7)
- 10 Means of catching deserter with backing role. (3-4)
- 11 Police control which may be used to make the East follow Grantham. (4, 3, 2, 3, 3)
- 12 Remedy when a party is finished with a wise man. (6)
- 14 A little animal nearly follows large criminal. (8)
- 17 It is not smooth to retire before beginning of year. (8)
- 18 One who cuts figures out of a streak. (6)
- 21 Vegetables ensure that world culture is about to be stifled. (5, 10)
- 24 Poems which include a member that is at heart. (7)
- 25 Goddess in worker state. (7)
- 26 Greek city gives thanks to animal artist. (7)
- 27 Publish again in universal series in different format. (7)



DOWN

- 1 Looked grim when animal enters carriage. (7)
- 2 Settler whose ruin may bring the iron close. (9)
- 3 Party with a woman got up as a woman. (5)
- 4 It is meteorologically bad when the southern mountain is seen above first person's. (6)
- 5 It gives warmth but the affair of heart is broken up. (8)
- 6 Produce and rear a kind of car. (7)
- 7 The trouble about an electoral system is that it will only do for a month. (10)
- 8 Pledges a beard when among mischievous children. (7)
- 13 Crowd seen when a woman is he in detention. (9)
- 15 The stout risk being torn about in the suburbs. (9)
- 16 Grace says it is mother who does the chores. (8)
- 17 Part for agents included in a group
- 19 Tell again that the others had food. (7)
- 20 Less intelligent but brave soldier comes between princess and queen. (6)
- 22 Salty area in which no seaweed will grow. (5)
- 23 Language for rustic one. (5)

'Riddle': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- 1 Give out, as information
- 7 First game of the season
- 13 Marner of fiction
- 18 Candle source
- 19 Height
- 20 Ideal place
- 22 RIDDLE: I
- 25 Top-flight
- 26 School-support gps.
- 27 Creator of "A Doll's House"
- 28 T.V.A. state
- 29 Sunbonnet girl
- 30 Neighbor of Vietnam
- 31 Tennis serve, one hopes
- 32 Play mates
- 35 So-so grade
- 36 RIDDLE: II
- 38 A Barton or a Bow
- 40 Hardy and North
- 42 Robert Burns's burgh
- 43 Shopping complex
- 44 African jaunt
- 46 Eire man
- 48 Fully appease hunger
- 49 Revival method: abbr.
- 50 "— Thousand Faces" (Lon Chaney)
- 54 RIDDLE: III
- 58 Grimm beginning
- 59 Samovar
- 60 Word for the fox-hunting set
- 61 "— Be" (Beatles film)
- 62 All — day's work
- 63 Genetic blueprint, for short
- 64 Suzette's pancake
- 66 Hum bug
- 68 Pulpit lecture: abbr.
- 69 Major African river
- 71 Chisholm, for one
- 73 Guggenheim display
- 74 Role for Leontyne
- 75 RIDDLE: IV
- 80 Bedouin terrain
- 81 Goat's greeting
- 82 Cry from the crow's nest
- 83 Writer Wister
- 84 Used swearwords
- 86 Yugoslav leader

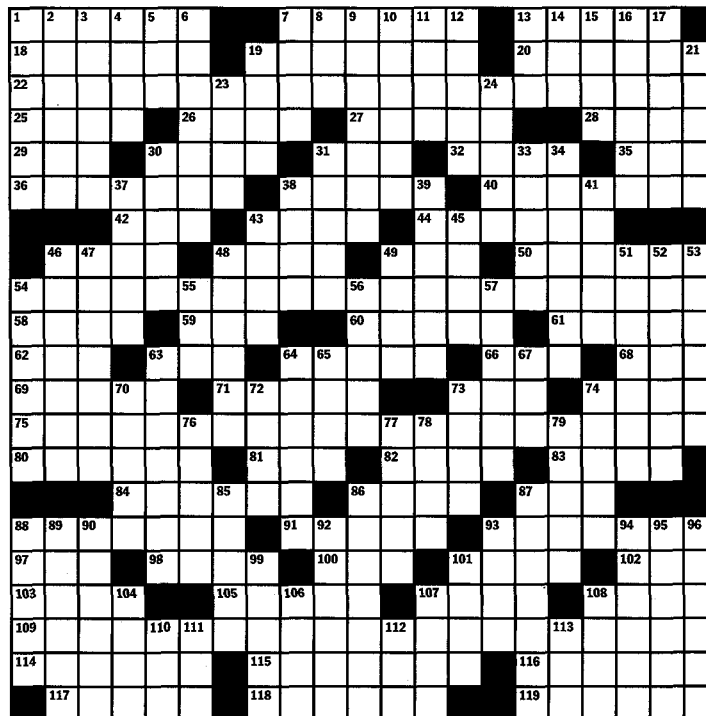
- 87 Angelico's title
- 88 Étagère
- 91 Muslim chiefs
- 93 ANSWER: I
- 97 Part of H.R.H.
- 98 What X marks
- 100 Sounds of hesitation
- 101 Prefix for ton or byte
- 102 B'way hit sign
- 103 "Dies —", Latin hymn
- 105 Modern Persian
- 107 Doozy
- 108 Novelist Ian Mc—
- 109 ANSWER: II
- 114 Medium's meeting
- 115 Asian invaders
- 116 Estevez or Pucci
- 117 Sports-pg. calculations

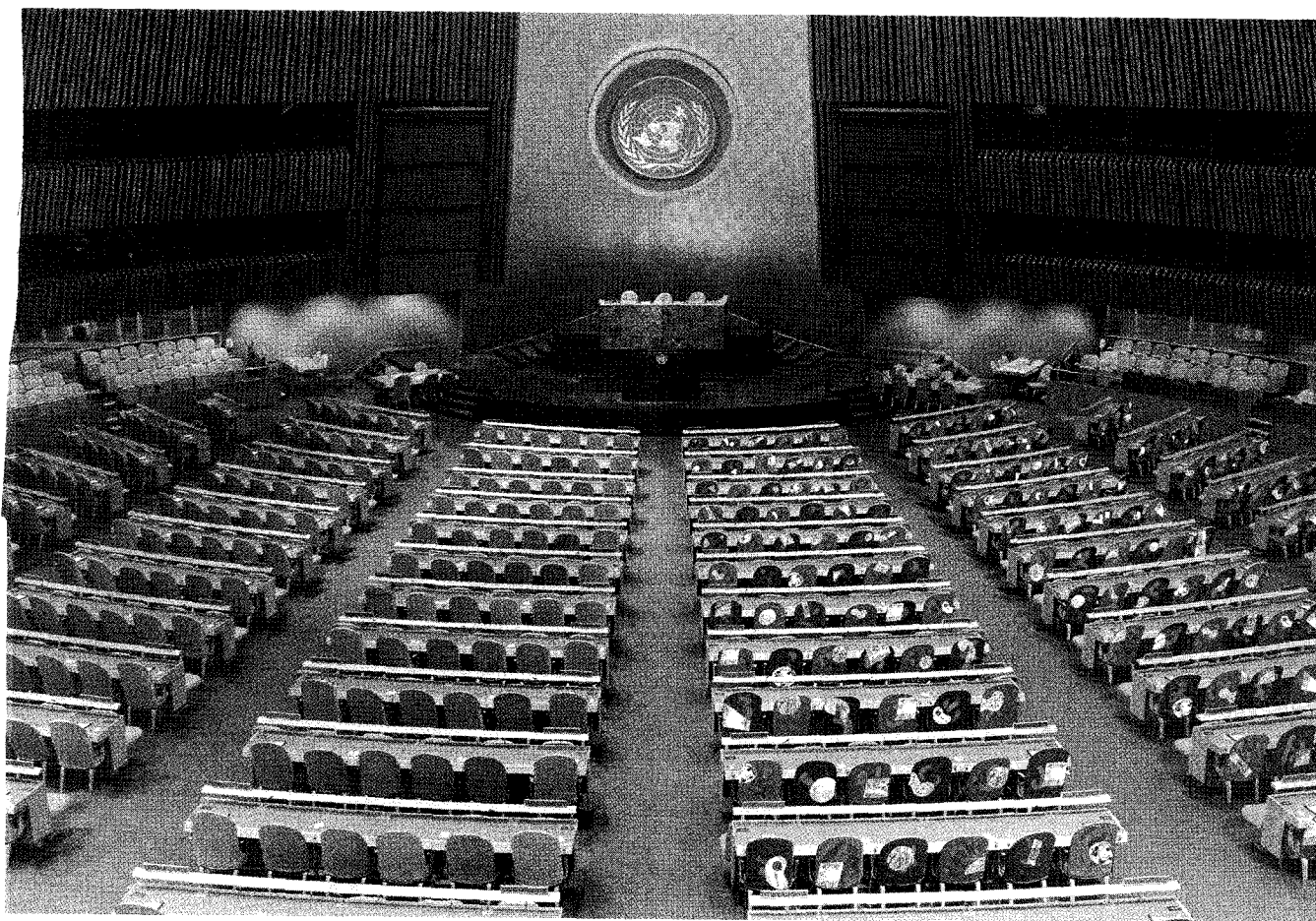
- 118 Remained
- 119 As — a doornail

DOWN

- 1 "— Very Good Year": Sinatra
- 2 Elephant driver
- 3 Larger than an asteroid
- 4 Berlin oldster
- 5 Fisherman's pole
- 6 Three of a kind beats this
- 7 Elevator pioneer
- 8 Faux —
- 9 Having moral standards
- 10 Phone-book listing
- 11 Historic times
- 12 Adjust the alarm
- 13 Basker's delight
- 14 Finders, at tag
- 15 Like Hilton's horizon
- 16 For each
- 17 Transgressor
- 19 Mex. matrons
- 21 Choreographer De Mille
- 23 "Believe — Not" Things
- 24 "Just — Those Things"
- 30 Philippine island
- 31 Paar's predecessor
- 33 Site to remember
- 34 Wondrous event
- 37 Bisect
- 38 Roman statesman
- 39 Have ambitions
- 41 Football coach Lombardi
- 43 Might's partner

- 45 Circle segments
- 46 Engage in intrigue
- 47 Confines the canary
- 48 Geological layers
- 49 Karate blow
- 51 Not indoors
- 52 "The Feminine Mystique" author
- 53 Off the right path
- 54 Minted
- 55 Monastic lady
- 56 Pup
- 57 Offspring of differer species
- 63 Rehearsals
- 64 Formerly British North America
- 65 Singer Coolidge
- 67 Catchall abbr.
- 70 Upstanding
- 72 Frozen dew
- 73 Florence's river
- 74 Moving to and fro
- 76 Razor's edger
- 77 Otherwise named
- 78 Makes lace
- 79 Sir Alexander —, film producer
- 85 Unflinching sufferer
- 86 Frugal
- 87 Got the answer, wit "out"
- 88 Impulsive ideas
- 89 Villains' adversaries
- 90 Where the ark parked
- 92 Biological classifications
- 93 Cold-cuts mart
- 94 1963 gunman
- 95 Muse of astronomy
- 96 Last movements of sonatas
- 99 Doesn't quite gallop
- 101 Fall flowers, familia
- 104 Europe's most active volcano
- 106 He loves, in the Fort
- 107 Master of the mano
- 108 Director Kazan
- 110 Perform onstage
- 111 Second notes of the scale
- 112 Actress Charlotte
- 113 Scottish uncle





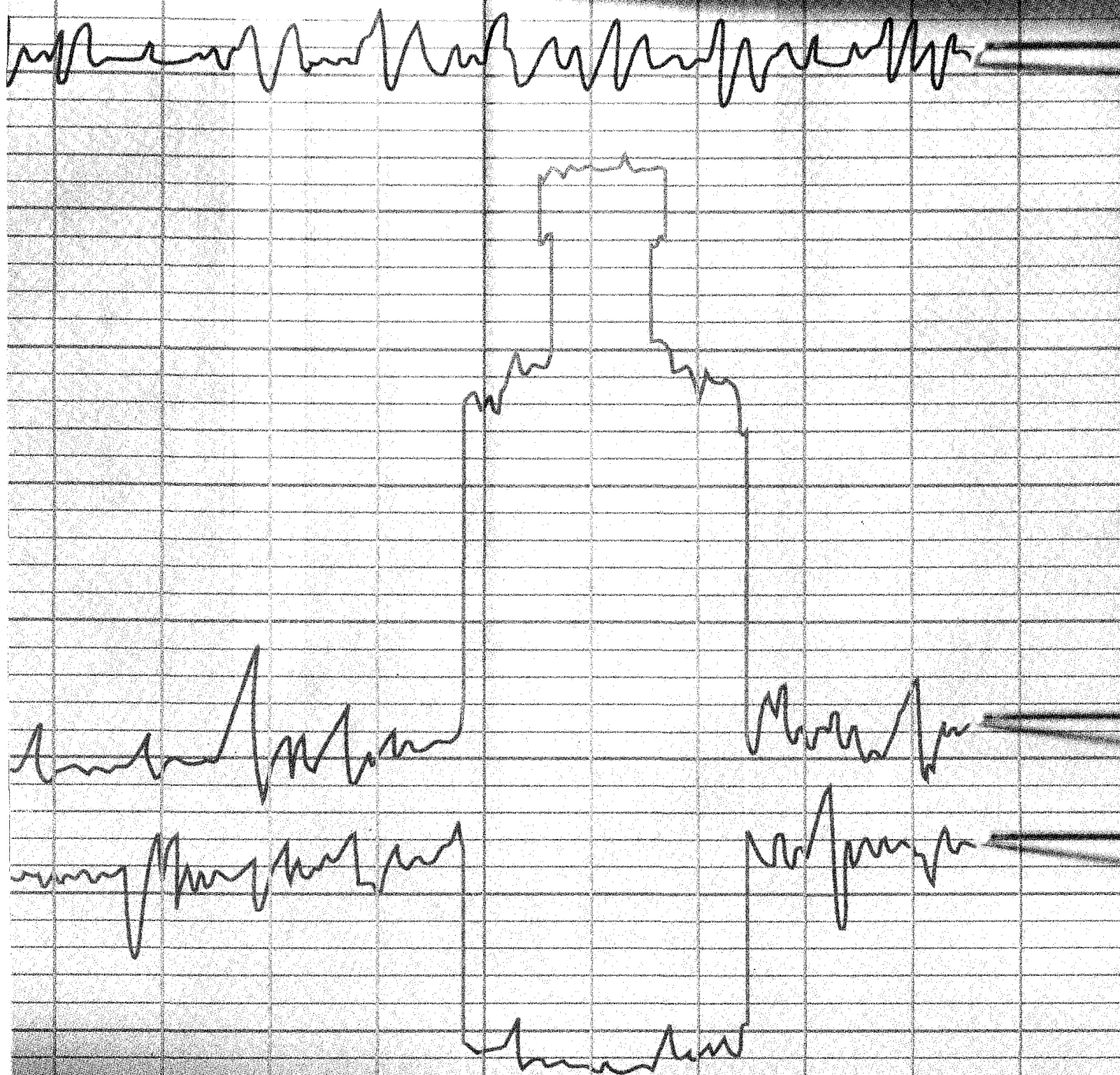
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